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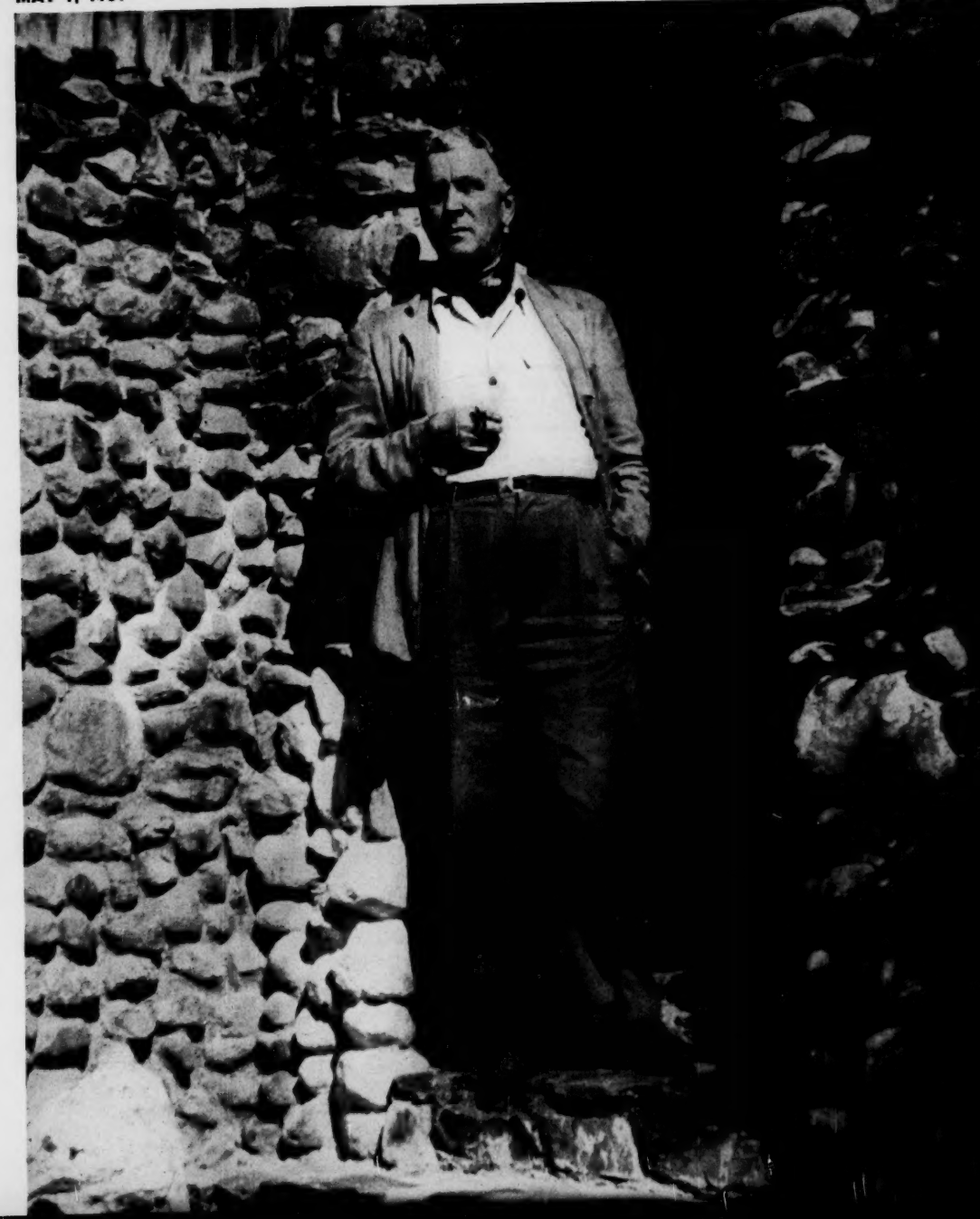

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Contemporary Music on the Road

The League of Composers is extending its activities by sending out small touring groups to present programs of contemporary music to Eastern communities outside the large metropolitan centers. The composer Henry Cowell is to accompany the chamber group, the New Art Quintet, to give explanations of the music performed. A trio made up of composers will also be heard in some of the programs—this threesome consisting of Vincent Persichetti, pianist; Otto Luening, flutist, and Nicolai Berezowsky, violinist. Messrs. Luening and Berezowsky have been commissioned to contribute works.

The plans were aided by a grant of $1,000 by the Alice B. Ditson Fund. The programs will be provided at reasonable prices for clubs, schools or colleges. It is hoped to reach groups predominantly composed of the young, the audience of the future, and it is eventually intended also to reach working groups. The schools may secure concerts by a twenty-dollar membership in the League, it is announced.

Another activity to be pursued is the recording of representative works from the large repertoire of the organization, which in the last 28 years has introduced some 1,300 scores to Manhattan audiences.

The plan to extend familiarity with idioms of the present to larger areas of the people is a worth while one. This type of work must be played repeatedly in order to have unaccustomed ears become attuned to it, just as it was necessary for the impressionist painters to have their works viewed by a generation before they had general acceptance. Not composers alone, but performers should be sent out into new territories in order to bridge the gap between the creator and his public that has been markedly in evidence in the present period.

In time, the public as a whole will accept the better examples of such work, the outstanding masterpieces—in which the first half of this century is by no means lacking.

Television Opera Gropes Ahead

The fact that TV opera is to be the subject of experiments by the Metropolitan in the coming season is something of a milestone. It marks the definite acceptance of the new medium by one of the world's leading lyric institutions. In this, it is far ahead of similar opera companies in other countries. In fact, some of the nations most advanced in the art of opera, such as Italy, have not yet installed TV as popular entertainment.

What the results of the "Met's" venture will be remains to be seen. The type of studio production which is envisaged has already been cultivated, notably by NBC and CBS, but it is interesting to find that the ambitious schedule of the former network this season was abridged and some of the productions postponed. Whether this was owing to technical or financial lacks is not immediately apparent.

TV opera has not yet achieved a fluid and freely expressive medium, although some of the attempts—notably the video presentation of Hansel and Gretel by NBC at the holiday period—were convincing and enjoyable. The span of attention of the TV viewer is not yet extended enough to warrant putting on some of the more pretentious lyrical dramas, and the stages for video are as yet so small that the larger works may only be suggested.

Whatever the final form, it is probable that it will lie nearer to the tone films than the slow and stately approach evolved over three and a half centuries by the opera stage.

Meanwhile, a scientist has come forth with the assertion that TV is a potential menace to culture. (Some of us may have suspected that, in its present stage, it was not invariably conducive to heightening the IQ.) Earnest A. Hooton, a Harvard anthropologist, is quoted by UP as the author of an alarming thesis that television may "reduce mankind to complete illiteracy" and "ruin our eyes and nervous systems." While there are grave hazards to social *mores* when persons fail to converse but simply stare at the screen for evenings on end, the savant's fears are exaggerated. Mankind survived tight lacing and various pedagogical fads: it will also be victorious over the puppet antics of the present-day video screen.

ON THE COVER

Frank La Forge, composer-pianist and noted voice teacher, numbers among his former pupils prominent figures in American concert and opera life. His own career as accompanist has been a notable one: among the luminaries of the past and present with whom he has been associated are Marcella Sembrich, Ernestine Schumann-Heink, Johanna Gadski, Margaret Matzenauer, Lily Pons and others. Singers from his studios prominently heard in opera include Marie Powers, Rosa Canario (New York City Opera Company) and Thomas Hayward (Metropolitan Opera), to name but a few. His studios, recently removed to new quarters on Park Avenue, have been the meeting place for many musicians of note. Mr. La Forge is also known as the composer of songs and other compositions which have had wide currency in the concert hall and the church.

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May 1, 1951

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FACING THE MUSIC

By Harold C. Schonberg

IT had been nearly a year since we had run into Dr. Fläbbergast, and a sense of curiosity drew us to that great man's studio. We knew that he had completed his experiment concerning the relation of sex to a statistical study of trilled overtones in supra-audible mating calls of the dodo. He had published his paper, with results that you know about as well as we do. We well remembered his brilliant demonstration of the fact—one can scarcely call it a hypothesis—that Shakespeare and Bacon had written Mozart's music; and we wondered how he was getting along in his research about Johann Sebastian Bach being a front man for three other composers.

We rang his bell. No answer.

The door, however, was open, and we took the liberty of pushing through, walking unnounced into his study. The Doctor was seated at his desk, frowning, the mortarboard askew on his head, his pince-nez far down on his nose. His desk was brown, the wall-paper was brown, the carpet was brown, the curtains were brown. One might say that Dr. Fläbbergast was in a brown study.

A pencil was in his hand. Papers littered his desk. A book of logarithms was open, reams of plotted graph paper were underfoot, and several notebooks filled with esoteric symbols were visible.

The Doctor's lips were moving.

"H equals g," he was muttering. "So, H plus H equals g plus g. No? Yes! Can it be? The more H, the more g?"

We stood hesitant before him, not knowing whether to interrupt or to tiptoe out. To our amazement the Doctor, not noticing us, pulled a hair from his head. He carefully placed the single hair on a sheet of white paper. With the tip of his pencil he turned it this way, that way. Without looking at us he boomed, "Come here, boy!"

So he *had* noticed us. We sidled up to the desk.

"This," said Dr. Fläbbergast, "is a hair."

We couldn't deny it.

"From hair," said Dr. Fläbbergast, "I am making a conclusion. This conclusion, it will be the greatest piece of inductive reasoning since the apple aimed itself at Herr Newton's head. The Fläbbergast Theorem, I believe I shall call it." And he waved his hand at the complex mathematical formulae scratched on his note paper.

"Even I," said the Doctor, "am appalled by the so-great possibilities to which this Theorem can be put. It will be of musical genius an infallible measurement. And expressed by such a simple formula I have evolved! H equals g. This is all. But," said Dr. Fläbbergast, modestly, "of course genius is expressed in simple terms. And it takes genius to see genius. Is not E equals mc^2 a simple equation? Yet it has such epochal application! You will note, boy, that my formula has only two letters. This is less than Einstein's formula."

"H equals g?" we murmured, wonderingly.

"OBSERVE," said the Doctor. "H stands for hair. G stands for genius. You follow, boy? The more H, the more g. Is this not a fine Theorem?"

We didn't follow, and admitted as much. Dr. Fläbbergast looked pained.

"Tell to me," he demanded, "the first half-dozen or so great composers that come to your"—he hesitated—"mind."

"Well, Bach," we said. "Handel. Haydn. Mozart. Beethoven. Schubert. Berlioz. Schumann. Liszt. Chopin. Mendelssohn. Verdi. Brahms. Wagner. That's more than a half-dozen, but—"

"Good, boy, good!" interrupted Dr. Fläbbergast. "I am happy that you are such a fine scholar. I think it is safe to say that of these names you mention, all are musical geniuses. No?"

"Yes," we agreed. "Without any doubt at all."

"NOW tell me, boy," said Dr. Fläbbergast, rising and assuming his favorite lecturing position. "These men you name—what have they in common?"

"Well," we said, after some thought, "they wrote some darn good music."

Dr. Fläbbergast flapped his hand impatiently.

"That we know. Foolish answers you do not have to give me, boy. And what else is it that they have in common?"

We ran our mind hastily over the lot. Protestant, Catholic, Jew. Married, bachelors. Rakes, innocents, simpleminded, complex. Fast writers, slow writers. Short, medium, tall. Stout, thin. Easygoing, temperamental, fiery, placid. Our powers of synthesis extended no farther, and we said so to Dr. Flabbergast.

He smiled at us indulgently and, we thought, a little pityingly.

"A hint I will give you, boy. Think of their heads."

We thought, hard. Wide heads, narrow heads, thick lips, thin lips, big noses, short noses, squat noses, sensual faces, ascetic faces, gentle faces, shaved cheeks, bearded cheeks. Brown hair, black hair, gray hair. . . . *Hair!* Not a bald-headed man in the lot! We stared at Dr. Fläbbergast, and there was a long pause while we digested this revelation.

"You see, boy? said the Doctor. "I, Hieronymus Fläbbergast, have discovered a law of nature. H equals g. The more hair, the more genius. No? Is it not evident? Who, in your estimation, are the three greatest of the composers?"

"Hm," we said. "Well . . . nobody would put up much of a fight against Bach, Beethoven and Mozart."

"BEETHOVEN!" rapturously exclaimed Dr. Fläbbergast. "Was there ever such a head of hair? Thick, so-abundant, lustrous, a jungle, to comb and brush a stranger. Does not every hair in this head automatically suggest the *Eroica*, the *Appassionata?* And Mozart! A rich mop, a flowering mop, fertile like the brain underneath it! And Bach? To tell you the truth"—and here the Doctor lowered his voice to a confidential whisper that could scarce have been heard a block away—"all paintings of Bach show him in his wig. What was underneath that wig nobody has known. But we apply H equals g. If g has a high value, it necessarily follows that H has a high value. You are enough of a mathematician to appreciate this point. Yes? No?"

"Of course," we indignantly said.

"Upon which it follows that if Bach had g—and it will be denied by whom?—then he must have H. The more g, the more H. Bach had more genius than nearly any composer who ever lived. Therefore he had more hair on his head. Is not this logical?"

Logic, we thought, could not be carried to a more inevitable conclusion.

"Ah," sighed Fläbbergast, "if only we could see Bach in his crowning glory, without the wig. Such mighty locks he must have had!"

We too were sorry that the painters had never depicted the Bachian locks.

"And thus, boy," lectured Dr. Fläbbergast, "we can make of creative musicians a hierarchy. Of a composer who is losing his hair—beware! Of a composer who is bald—but that is inconceivable! H equals g; and if H have the value of zero, it follows that g is zero. Did Schubert ever lose his hair? Was not, until the day he died, Wagner glorying in a beautiful occipital adornment? Berlioz, that great genius: look at *his* hair! Incomparable!" Dr. Fläbbergast was working himself up to a fine pitch. "And Liszt, Schumann, Chopin: were they ever worried about losing their hair? Oh, I have this Fläbbergast Theorem well documented, I am promising you. Who was the greatest genius among the Russians? Moussorgsky, who like Beethoven had hair on his head! Whereas Tchaikovsky toward the end had a noticeable bald spot. Did Dvorak or Mendelssohn ever have bald spots? Did Verdi? Did Weber? Did Alban Berg? Did any great musical genius?"

"Guess not," we said.

"Of course not!" roared Dr. Fläbbergast. "Genius and hair are synonymous. Also true is the converse, but names I will not mention. Some people are sensitive, and too many are alive today."

We nodded, grateful to let the subject drop.

"Now, boy," said Dr. Fläbbergast, "let us discuss applications. No longer will a critic have to listen to music to pass judgment. He will merely look at the composer. If the composer has little hair, he need not waste time listening to the music. It obviously will be bad music. If the composer has much hair, the critic then will approach the composer. He will be scientific. He will dig his fingers into the composer's hair and yank very hard to make sure that the composer is not wearing a wig. Always will he remember that H equals g."

We hastily wrote down the formula.

"If the composer is not available in person," continued Dr. Fläbbergast, "there are other possibilities. A testimonial, notarized, from the composer's barber should be sufficient evidence. No barber would dare to falsify such a statement. Otherwise, if he did, he would be made to appear before an open hearing of the New York Music Critics Circle. And nobody, of course, in his right mind would ever want to face so horrible an ordeal."

We rushed forth from Dr. Fläbbergast's study at this point, anxious to notify the world of his discovery. Out of the corner of our eye we noticed the Doctor looking significantly at our thinning scalp, meanwhile running his hands with satisfaction through a thatch that would have made Beethoven turn green with envy.

London Spring Fare Has Novel Touches

By Arthur Notcutt

LONDON.—The Sadler's Wells Ballet, which was greeted by an enormous audience including Princess Elizabeth at its recent return to Covent Garden, has subsequently given its first novelty of the Spring. This was Ravel's Daphnis et Chloë, remembered from its production by the original Diaghileff company in a Fokine-Bakst version. The music was the same, employing a chorus, but otherwise there were many changes. The choreography was by Ashton and the décor and costumes by John Craxton. It was, to all intents and purposes, a new ballet. As far as Ashton is concerned, it is a brilliant achievement and represents him at the height of his powers. Some comment was caused by the men's modern costumes in the first scene, but this was the main criticism that could be levelled.

Ravel's magnificent score was admirably played under the direction of Robert Irving. Margot Fonteyn was Chloë, an entirely different type of role from any in which she has previously appeared, and was admirably supported by Michael Somes as Daphnis. Both these dancers showed amazing versatility; and a striking success was made by Violetta Elvin as the seductress Lykanion. Other important roles were taken by John Field and Alexander Grant. The rhythmic accuracy and dramatic power of the corps de ballet proved a *tour de force*. The ballet was received with acclaim by an audience obviously carried away by the color and brilliance of the final dance.

Hindemith and Strauss

A conductor new to London, Schmidt-Isserstedt of the North-West German Radio, was in charge of a New Era concert. One of the functions of this society is to introduce new works and the one selected for the occasion was Hindemith's Sinfonietta, written in America a little over a year ago. It is in four movements and in his familiar style, notable for its contrapuntal skill.

The magnificent series of Mysore Orchestral concerts concluded with the appearance of Paul Kletzki as conductor of the Philharmonic Orchestra in a program of exceptional interest. This included the closing scenes of Strauss's operas Dafne and Capriccio, heard for the first time in England. Of the two, the latter (written in 1942) is finer and represents the composer in the reflective mood of his old age. It is scored with his usual ingenuity and has moments of lyrical magic and musical splendor. The soloist was Elizabeth Schwarzkopf, who sang both excerpts with expressive imagination and impeccable musical feeling. She was also the soloist in the final movement of Mahler's Fourth Symphony, of which Kletzki (who will gladly be heard here more frequently) gave a reading difficult to surpass.

Janacek Opera Staged

The Sadler's Wells Opera Company showed great enterprise in introducing to England Janacek's opera Katja Kabanova. In three acts and six scenes, it is based on the drama The Storm, by Ostrovsky. The action takes place in Russia on the outskirts of a small provincial town in 1860 and concerns the tyranny of the mother Kabanicha over her weak-kneed son Tichon, husband of Katya, resulting in stark tragedy when the latter throws herself into the Volga. This is mainly a one part opera, revolving around Katya herself, a difficult role well sung by the talented young dramatic soprano Amy Shuard. The conductor was Charles Mackerras, one of the younger members of the conducting staff, who evidently had a thorough knowledge both of the score itself and its tradition. The company emerged from

LONDON . . . Tower Bridge.

the extreme difficulties of the task with a success that does them the highest credit.

Concert Novelties Heard

A remarkable series has been given under the auspices of the Philharmonia Concert Society, under the artistic direction of Walter Legge and the management of Ibbs and Tillett. The series has embraced orchestral concerts, recitals and chamber music and has attracted both the connoisseur and student in large numbers. A recent chamber concert at Kingsway Hall was devoted to 20th Century music and included the world premiere of an Aubade for wind instruments by the late Dinu Lipatti, a work of originality though complex in character. The program included the Ravel Septet (1906), the Debussy Trio for flute, viola and harp, Joueurs de Flute by Roussel, and Contrasts by Bartok. American music was represented by Samuel Barber's Piano Sonata, played with fine authority by Bela Siki. It was an international affair, in which all the executants were of an exceptionally high standard.

Two orchestral concerts of the Philharmonia Orchestra were conducted by Furtwängler, at the first of which the Symphony was Bruckner's Seventh, seldom given here. The orchestra played superbly. The second concert was all-Wagner.

Wood's Birthday Observed

The late Sir Henry Wood's birthday is invariably commemorated by the B.B.C. in conjunction with the Society which bears his name. The program this year, though mainly popular in character, introduced for the first time a Violoncello Concerto by the B.B.C.'s Director of Music, Herbert Murrill, excellently played by Vera Canning. It is dedicated to Casals, is in one movement: a musicianly work, well scored, with a clear architectural design. As befits its dedication, one of the main themes is based on a charming folksong of Spanish origin.

Krips has conducted the London Symphony Orchestra in a Beethoven cycle, for which he received encomiums. . . . The Glasgow Orpheus Choir, under Sir Hugh Roberton, now 77—and soon to disband with his retirement, though everybody is shocked at the idea—was heard in what was announced as its "farewell" concert. . . . The London Belgian Quartet returned to London; although there are changes in the personnel the leader is still Maurice Raskin. Among other items, they played Schmitt's Hasards, a delicately scored Suite and quartets by Schumann and Fauré. . . . The B.B.C. Choral Society gave Purcell's King Arthur in concert form—not a completely satisfactory practice. Sir Adrian Boult conducted and successfully overcame many of the difficulties of a version without action. . . .

Brahms' Requiem was sung at the Albert Hall by the L. P. Choirs and the L.P.O. under Jean Martinon, a reading remarkable for clarity and imagination.

Florence Festival Programs

FLORENCE.—The schedule for the Maggio Musicale, which has undergone some casting changes, has now been more or less officially "set." It opens on May 6 with Verdi's Macbeth, conducted by Vittorio Gui, sung by a cast including Astrid Varnay, Gino Penno, Ivan Petroff and Italo Tajo, and repeated on May 10, 13 and 15. Monteverdi's Tirsis and Cloris will be danced by Yvette Chauviré, Jean Babilée and others, on a double bill with the world premiere of Pizzetti's Ifigenia, conducted by the composer, and with Elena Nicolai and Giacomo Vaghi as singers, on May 8 and 12. Schumann's opera Genoveva under the baton of André Cluytens will be sung by artists from the Vienna Opera on May 17 and 20. Verdi's The Sicilian Vespers, conducted by Erich Kleiber and staged by Herbert Graf, will be sung by a cast including Maria Callas, Kurt Baum and Boris Christoff, on May 26 and 29, June 3 and 5. Kleiber will also conduct the first world hearing of Haydn's Orfeo ed Euridice on June 8 and 10, with Mme. Callas, Tyge Tygesen and Mr. Christoff among the singers. Weber's Oberon, staged by Graf, will be performed in the Boboli Gardens on June 16, 18, 20 and 22. There will be three different ballet programs, with Chauviré, Nathalie Philippart, Babilée, Aurel Milloss and others among the dancers and choreographers.

The concerts include one by the Orchestra of the Milan Teatro Nuovo on May 19, with Arturo Michelangeli as piano soloist; another on June 2 will be a program of French music conducted by Charles Munch. George Szell has been engaged to conduct a few concerts. Recitals have also been announced by Elisabeth Schumann and Alexander Brailowsky.

Probing the Effect of Music on the Soul

BEETHOVEN . . . His music speaks a universal language of the spirit, rousing the timorous to new endeavor.

MUCH has been written in recent years about music as a psychotherapeutic agent. This influence on the human mind is not a new discovery by any means, for the effects of music are mentioned by such ancient writers as Plato, Aristotle, Pythagoras, Cassidorus and others. And, of course, literature from the Bible to Shakespeare, and on down to the writings of Proust, abounds in such references.

Since the growth of psychology as a science, there have been many investigators in this field. Binet and others demonstrated that changes in intensity and the harmonic nature of sounds had definite effects on the rate of the pulse and respiration. Tartchanoff showed that music had a powerful influence on muscular activity, metabolism and internal gland secretion. It is well known that the militant music employed in army bands acts as a spur to the fighting spirit, while in savage tribes various types of intricate drumming are employed to goad the tribesmen's response in the dance.

Music Evokes Feeling States

Hanslick, the Viennese critic, who wrote a monumental work on the nature of beauty in music, believed that "music evokes feelings . . . emancipated from worldly affairs . . . a general feeling-state or mood" in which "a person is taken out of himself." This he regarded as a wholesome experience.

That the action of music is extremely direct was noted by Richard de la Prade, who stated that tone had an "entirely physical element, a kind of electricity which affects the nerve independently of any action on intelligence." Davison remarked that music undoubtedly affected the body without intervention of the higher nervous centers, the organism tending to vibrate synchronously with tones.

Among the famous writers who have pondered the effects of music on the human soul is the philosopher Schopenhauer. One of the theories that psychologists have evolved to account for his views is that music weaves kaleidoscopic patterns of sounds, which happen in many instances to resemble the subjective patterns of real emotion. In other words, "music sounds the way emotion feels."

These facts are summarized in a recent study by Dr. Leonard Gilman and Frances Paperte, the latter being the founder of Music Research Foundation, Inc., and a former opera singer. Dr. Gilman was formerly head of the Psychiatric Division of the Walter Reed General Hospital, and Miss Paperte was for three and a half years the director of the Department of Applied Music in that institution. Their studies have revealed some interesting phases of psychic applications of the medium.

Meanings in Musical Patterns

In seeking the element of meaning and symbolism in music, one enters an obscure realm. Angelo Montani divided emotional responses to ordered sounds into two main categories—joyous and sad. This has long been one of the chief subdivisions in the planning of musical works—for example, composers have alternated between rapid and slow movements, and have sought to give variety in tonal coloring by the use of modes, and harmonies of minor and major makeup.

Margaret Tilly found that there were masculine and feminine elements in the emotions expressed by various composers, and even classified Chopin, Tchaikovsky and Liszt as of predominantly feminine psychological patterns, while Bach, Beethoven, and Handel were deemed to be more masculine in their expression.

Sigmund Pfeifer, surveying musical meanings in a psychoanalytic manner, asserted that the tonal art provided a method of "escaping reality through its basic rhythm, which preoccupies the consciousness to a degree that unconscious fantasies are released." He even proposed that music is "pure libido (desire) symbolism" though without any definite objectification.

It has been found in psychoanalysis that musical memories are associated with events of the past and with "elements in the present dream and fantasy life." Thus in certain cases responses to melody may serve as a key to understanding the repressed elements of an unconscious conflict in a personality.

While the body of theory about music as a therapeutic agent has been developed more accurately in recent years, some of the popular applications of the work have been haphazard in their approach. At best, much of the activity has been in the recreational field.

The scientific use of music in hospitals, however, has been gaining ground. A well known concert pianist played for patients in the Chicago State Hospital and reported success in stimulating memory associations. His method was to begin with nursery tunes and then to progress through music which is associated with primary, adolescent, and adult stages of the individual's life. Dr. Ira M. Altschuler believes group singing is valuable in arousing and developing attention, and providing opportunity for self-expression.

As a whole, the bulk of investigation in the application of music to the field of medicine has dealt with physiological phenomena. A beginning has been made in the use of applied music as an adjunct in the treatment of mental and emotional disorders. Efforts have been made to appraise, in a controlled experiment, the specific effects or reactions to musical stimuli.

Classifying Music for Use

A committee of musicians and music educators devoted much time to classifying the musical works to be used in experiments. Music was divided into three classes, as of rhythmic, harmonic, or melodic interest. These divisions then subdivided, in each case, into two groups (slow or fast), as to modal or stylistic nature, whether romantic, impressionistic or modern; and finally they were considered as to key, length, tempo and character (whether program or absolute music).

Works were also divided according to whether they were of stimulating or sedative effect, and were used only after a careful examination of the patient. He was classified as to whether he had little or no familiarity with music, moderate acquaintance with simpler forms and expressions, possessed educated musical taste, or some degree of experience in participation. It was deemed essential to determine, of course, whether he was restless and needed soothing therapy, or depressed and required stimulative treatment. In one experiment, 536 sessions were conducted with 50 patients, and a total of 37 (or 74 per cent) showed improvement in clinical condition.

The studies have tended to show that a systematic and skillful application of music in the neuro-psychiatric hospital is a definite adjunct to other forms of treatment. It is also becoming apparent that the therapeutic value of music has not yet been exploited to the fullest advantage, and that there is an urgent need for further controlled studies and continued development of procedures and methods for its application.

Ed. Note.—The organization of the National Association for Music Therapy, which held its first convention in Washington, D. C., during the holiday period, marks a further step in the development of an interesting phase of applied music. The present article is devoted to some of the historical investigations and more recent applications in the field.

Laying a Pathway for The Keyboard's Stars

LAYING a pathway for the stars is not a light task. The business of creating and supplying pianos for many of the élite of the musical profession has been enjoyed for nearly a century by the firm of Steinway & Sons. While this company's products are matured with a science and art that are enviable, the strategic and tactical problems concerned with the distribution of their wares are not always light.

In 1950 the firm provided instruments for about 17,000 concerts, some 1,500 of them in New York City. The entire stock of concert grands is controlled by Alexander Greiner, the company's "liaison officer."

The exigencies of supplying pianos to artists all over the world keep the resourceful Mr. Greiner busy. Modern means of transportation have simplified —but also complicated—the process. The airplane in particular has made possible many rapid shipments.

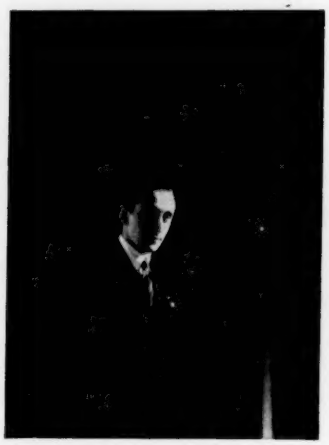
For instance, Artur Rubinstein arrived in Buenos Aires to give a recital, and found that because of a longshoremen's strike his Steinway could not be moved from a ship in the harbor. He sent a frantic cable to the New York office. Because the pianist wouldn't take an instrument to which he was not accustomed, another was hastily sent to Argentina on a transport plane.

Consultants to the Artist

Scores of artists regard the Steinways and Mr. Greiner as advisers, confidants, counselors, and above all, good friends. The 57th Street showrooms include what is known as their "stable" of grand pianos, in which artists—ranging from the famous few to hopeful debutantes—may choose an instrument for their New York recital.

The performer, upon entering, is given the freedom of the place, with a dozen or more to try out. No advice or suggestion is given him. "You're playing it —it's up to you," sums up the management's attitude. During the concert season this department resounds with chords and scales struck by pianists, famous and less renowned, who sometimes take hours to make a selection.

When a piano is "taken," it is removed as far as possible from view, and later visitors are informed that it is no longer in the field of choice. Some artists have their favorites; they carefully jot down the piano's serial number and have been known to make a reservation many months in advance. In a few cases, they even arrange to have a piano shipped with them on tour.



TODAY: Vladimir Horowitz plays an orchestral engagement on his Steinway.

These shipments are arranged carefully, but—even with the best of care —there have been some amusing occurrences. One day Rudolf Serkin arrived in an Eastern city to give a concert, and requested that his Steinway be shipped after him. The instrument arrived, wrapped for traveling, was placed on the platform in the auditorium and the canvas covering removed to reveal a strange sight. On the polished top—no one knew whence or why —sat a rabbit! After the astonishment had died down, a good home was provided for the bunny and, as far as the Steinway officials know, it lived happily ever after.

The anecdotes that cluster about the Steinway piano are legion. Among the memories of the firm is the fact that both Wagner and Liszt had instruments from their factories, and among the army of virtuosi who performed upon them were Paderewski and Rachmaninoff —to name but two among hundreds of notables.

When Paderewski Was King

Paderewski's career at the Steinway keyboard is still a source of pride to the firm. William Steinway, father of today's president, risked $30,000 in guarantee of the great Pole's first U. S. tour, and won not only a smashing personal success for Paderewski but new popularity for the piano as a cultural adornment of the best homes.

YESTERDAY: Paderewski toured playing the firm's instruments. He is here shown with Ernest Urchs, of Steinway & Co., and his own little niece.

The pianist's open-handedness was as fabulous as his artistic powers. It paid to be a piano-mover for him. Frequently, after the perspiring men had the instrument in place, the pianist might say offhandedly, "Thank you, gentlemen," and hand them $500.

On one tour, when he had done this several times, Ernest Urchs of the Steinway firm, traveling with him, began diplomatically to point out the virtue of thrift. He did not heed the thunder gathering on the famous brow.

Paderewski listened until he had finished. Then, rising, he slowly doffed his coat and flexed his powerful biceps.

"Mr. Urchs! Will a man with a muscle like that ever lack power to earn a living?"

Among the notable instruments which the firm has supplied was the famous "Gold Piano," valued at $18,000, which after 1903 stood in the White House as a gift of Steinway's to the Government. Upon it many noted virtuosi played in the now celebrated series of White House Musicales, for which artists were long supplied by the firm's artist representative, Henry Junge. The piano is now in the Smithsonian Institution in Washington. The firm in 1938 made a new model to replace it.

D'Indy Centenary Marked on Coast

By Charlotte Hiller

SAN FRANCISCO.—Commemorating Vincent d'Indy's 100th birth anniversary, Pierre Monteux devoted one program largely to works of this master, conducting the tuneful overture Wallenstein's Camp and the Symphony in B flat. Not works of driving energy, nevertheless they revealed the composer's subtle craftsmanship. Jascha Heifetz was soloist in the Brahms Violin Concerto, and gave it a beauty of tone and a depth, which made his performance an outstanding event.

The next two Symphony concerts were guest-conducted by Bruno Walter, the first comprising Beethoven's Leonore Overture No. 2, Schubert's "Unfinished" and Bruckner's Fourth ("Romantic") Symphony. The Schubert on this occasion became again the lucid, lovely masterpiece which it intrinsically is. Bruckner's work, his first ever to be performed in this city, was enthusiastically received. If the company was never too much concerned with architectural design, he did build his symphonies on true inspiration. The second concert opened with Haydn's Symphony No. 88, followed by the Second Symphony of Mahler. With the Stanford University Chorus, trained by Harold C. Schmidt, cooperating magnificently, Dorothy Warenskjold and Claramae Turner excellent in the solo assignments, this huge, exciting work was unfolded in all its many facets under Mr. Walter's authoritative leadership.

Symphony by Denny Heard

The San Francisco Symphony Orchestra presented, the composer conducting, the Second Symphony of William Denny, professor in the University of California music department on the Berkeley campus. The work is constructed on basic themes few in number, which are skilfully varied in rhythm and displayed with quite a rare wealth of orchestral coloring. The second movement appears too long for what it actually has to say, but the symphony has the ingratiating qualities of strength and lively expressiveness. Soloist in the Liszt A major Concerto was Robert Helps, a student of composition and piano in the music department of the University of California. Mr. Helps is highly regarded here as a pianist, but this was the first opportunity for him to be heard with orchestra and with music far removed from the contemporary material in which he excels. His gifts are not limited to any one style but, in spite of his youth, remarkably rounded. Pierre Monteux conducted the Liszt Concerto as well as the Parsifal Overture and Brahms' Second Symphony.

Three concerts of a different character were given at the Civic Auditorium under Musical Association's auspices, for the Symphony Orchestra Fund. Arthur Fiedler conducted all three with competence. Soloists were baritone Gordon MacRae in the first, baritone William Warfield in the third concert. Mr. Warfield's voice is rich and beautiful, and his selections, Rossini's Columny aria from the Barber of Seville and Gershwin's It Ain't Necessarily So, proved him to be a singer of attainment as well as further promise. The second concert's soloist was the Belgian soprano Suzanne Danco, who actually belongs on the recital and opera stage of the Opera House. The warm, sensuous quality of her voice is unusual these days, and the styles of Mozart and Rossini have rarely been more faithfully and winningly realized.

CREATIVE GROUP... Six composers who, with their students, attended the Fourth Mid-West Symposium for Student Composers, April 11 and 12, at the Cincinnati College of Music. Seated, l. to r., Anis Fuleihan, Indiana University; Roy Harris, Peabody College for Teachers; standing, Bernhard Heiden, Indiana University; Vittorio Rieti, Chicago Musical College; Felix R. Labunski, Cincinnati College of Music; Ross Lee Finney, University of Michigan. Participating schools, besides those mentioned, included the Cincinnati Conservatory of Music and the Conservatory of Music, Kansas City.

In Recitals

Brenda Lewis' first concert appearance in this city was at the Benefit Concert of the National Council of Jewish Women in the Opera House, her earlier appearance here having been as Salome during the 1950 opera season. As then, her enunciation and her contact with the audience were remarkable. She sang arias by Blitzstein and Menotti and children's songs by Erich Zeisl, revealing a voice of rich tonal quality and an impressive capacity for shading and nuance. Kurt Herbert Adler conducted on this occasion the small orchestra accompanying her. . . . A Canadian pianist, Freda Trepel, was introduced to this city and from what she offered in great technical skill, musical intelligence and perception in her readings of Beethoven's Waldstein Sonata and a Chopin group, one must consider her a rising pianistic talent. Lili Kraus, who has her well established place, revealed in her first recital here the grace and musicianship for which she is known but also some dangerous mannerisms. Her program contained sonatas by Mozart and Beethoven, shorter works by Bach and Bartok, Schumann's Carnival and Schubert's "Wanderer" Fantasy. . . .

Modern Program

Robert Gross, violin, and Leonard Stein, piano, played 20th century compositions in a concert sponsored by the Composers' Forum. The earliest and most remarkable were Four Pieces for Violin and Piano by Webern (1910), very short, packed with musical material that through economy of expression immediately engages the listener. Charles Ives' Violin Sonata (1916) frankly acknowledges a relationship in rhythms and themes with folk music elements. Bartok's Second Violin Sonata (1922) is a masterful piece, although one is never in doubt that it stems from the period in which Bartok experimented with techniques. Earl Kim's Sonata for Violin and Piano, 1948, was heard here before, a work whose complexity does not defeat its exciting musical qualities. Stravinsky's Duo Concertante was given a lovely performance. In beauty and thoughtfulness, Ernst Krenek's Sonata for Violin Alone (1948), as interpreted by Mr. Gross was the outstanding offering. . . . Phalen Tassie, accompanied by Vera Frazier, gave a song recital devoted entirely to songs in English. The singer's soprano was used expertly, her enunciation and expressive techniques were exemplary, and her choice of works by Cowell, Randall Thompson, Samuel Barber, Griffes, Rebecca Clarke was highly commendable. . . . Virginia Davis' program of Portraits in Song was entertaining and interesting for the rich and rather unknown budget of folk music from old Irish, Scottish, French, Spanish sources, American songs and ballads.

Italian Radio Revives Verdi's I Masnadieri

FLORENCE.—Outstanding in recent weeks was the Italian Radio Network's broadcast of Verdi's rarely heard opera, I Masnadieri. This proved an instant hit and had to be rebroadcast twice. An outstanding role was that of Ralph Lambert, Canadian dramatic tenor. It is difficult to see why this opera has not been given more frequently, if one may judge purely by its effect on the radio.

There were also three radio hearings devoted to Parsifal, each act being given in one broadcast. Though this was under the direction of Furtwaengler, the results were hardly successful.

An interesting concert was that by Ines Carrillo, the Argentinian pianist, at the Teatro della Pergola here. She played works of Scarlatti, Beethoven, Mendelssohn, Debussy, Ravel, Schumann and Chopin. A high point was the Beethoven Sonata, op. 31, No. 3; after the Scherzo the audience completely forgot the rule of silence between movements, and broke out into an ovation they usually reserve for arias at the opera.

Miss Carrillo added a number of encores. As a whole, her work seemed to place her among the best women pianists before the public today.

In sharp contrast was the first performance of Ennio Porrino's Dramatic Sonata for piano and orchestra, given at the Comunale on April 8. The Maggio Musicale Orchestra was badly conducted by Hans Haug, and Tullio Macoggi was the soloist. The work is reminiscent of Rachmaninoff, and the execution did nothing to help it. There was also a first performance of Platamone's Parole di Saimi, with Amalia Pini, mezzo-soprano, as soloist. Indifferent performances of Liszt's Préludes and Beethoven's Fourth Symphony rounded out the program, the last to be given at the Teatro Comunale before the May Festival begins.

ROCK FERRIS.

Vienna Opera Tours; The Consul, Love for Three Oranges Staged

By Dr. Erwin Mittag

VIENNA.—Vienna's fourth International Music Festival, as these lines are written, is taking place in the Concert House here, March 31-April 15. It was scheduled to end with a performance of Mahler's grandiose Eighth Symphony, conducted by Hermann Scherchen. A report on the series will be published later.

Meanwhile, there has been great interest in the visit of the Vienna State Opera ensemble and the Philharmonic to Brussels and Paris, in which this writer was privileged to take part. Marriage of Figaro in Paris was a great success. Maria Reining, Hilde Gueden, Sena Jurinac, all sang beautifully and were charming in their impersonations. Erich Kunz was an excellent Figaro, and the other parts were well taken care of. Karl Boehm conducted.

Fidelio, which had not been heard in Paris for 17 years, was less well received, though the single performance, with Christl Goltz in the title role and Torsten Ralf as Florestan, was most satisfactory. Tristan was the third opera given on the tour; unfortunately it could be performed only in Brussels, as Max Lorenz and Ludwig Weber had contracts in Paris, according to which they might appear only at the Grand Opéra there.

The journey had a somewhat official character. Dr. Hilbert, the Intendant of the State Opera, accompanied the ensemble, and the legations in both cities gave receptions for the company. In Paris, the wife of President Auriol attended Figaro; in Brussels, Queen Elizabeth was present at all the performances and expressed her admiration.

The two Philharmonic concerts in Paris were conducted by Clemens Krauss. The program contained works by Haydn, Mozart, Beethoven, Schubert, and Strauss' Till Eulenspiegel. As encore, Reznicek's Overture to Donna Diana was played with such success that it had to be repeated. The two Austrian conductors won the approval of the public and press.

The Consul Bows in Vienna

Menotti's opera The Consul had a very successful premiere in Vienna by the State Opera company. The leading roles were sung by Hilde Zadek, Martha Rohs, Else Schuerhoff, Hans Braun and Alfred Jerger. Those present at the performance here and in America stated that the version in Vienna was rather more passionate and pathetic in tone than that in New York. The critics here, in commenting on the work, have frequently recalled Krenek's Jonny Spielt Auf, which also gave a very realistic picture of its time.

During Holy Week, Bach's Mass in B minor was performed under the direction of Herbert von Karajan, a reading which was as smooth and well balanced as that he led at the Bach Festival here. Erich Kleiber is serving as guest conductor in Vienna, and his interpretation of Strauss' Der Rosenkavalier met with general approval.

Elisabeth Schwarzkopf's solo concert was particularly worthy of mention, as were the piano recitals of two extremely gifted young composers, Hanns Mann and Walter Kamper.

Love for Three Oranges Staged

It has been a great pleasure for the Vienna concert audience to have the interesting conductor, Igor Markevitch, here for a visit of several weeks.

As he had proved his special gift in the interpretation of Moussorgsky's and Stravinsky's works in the concert hall, he was entrusted with the production of Prokofieff's opera The Love for Three Oranges. Both the work and its performances were very well received. Markevitch's musical direction is an excellent piece of work, and the stage management of Oscar Fritz Schuh and Ernie Kniepert's costumes rounded out the favorable impression of the evening.

JOHANN STRAUSS MEMORIAL in the Stadtpark, Vienna.

Fritz Mahler to Conduct Abroad

Fritz Mahler, conductor of the Erie Philharmonic, sailed on the SS. Liberté on April 25. Mr. Mahler will conduct in Helsinki on May 8; in Copenhagen on May 17; Stockholm, June 1; Paris, June 10, when he will program the First Symphony of Gustav Mahler. He will present a number of American scores, among them Barber's First Essay for Orchestra and Copland's Suite from the ballet Rodeo.

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Sopranos Heard with Los Angeles Forces

By C. Sharpless Hickman

LOS ANGELES.—The Philharmonic Orchestra and conductor Alfred Wallenstein were lifted on wings of song in recent concerts, when Suzanne Danco and Bidu Sayao each sang a concert pair with the group. For both programs Mr. Wallenstein and his men were in superb fettle, and the result provided two of the season's high points.

Miss Danco's offerings of Mozart's Ch'io me scordi di te and Voi che sapete, and particularly of Ravel's hauntingly evocative Shéhérazade cycle (in which Wallenstein's accompaniment was of gossamer loveliness) brought her a warmly sympathetic response.

The novelty at the concert with Miss Sayao was Villa-Lobos' Bachianas Brasileiras No. 5 for soprano and eight solo cellos. In this and in the Air de Lia from Debussy's L'Enfant Prodigue she seemed more vocally relaxed than in arias by Lully and Mozart. Wallenstein opened the concert with William Schuman's American Festival Overture, continued with Brahms' Haydn Variations, and gave brilliant performances of Roussel's Suite from The Spider's Feast and Respighi's Pines of Rome.

The local Philharmonic performances have been highlighted by Mahler's Second Symphony, repeated again this year by popular request, under Wallenstein's baton, again with the Roger Wagner Chorale and Janice Moudry and Phyllis Moffett as vocalists. It was far stronger and more moving this year than last. The preceding Philharmonic program had Isaac Stern as soloist in the Lalo Symphonie Espagnole, but despite his superb playing the performance was overshadowed by that of Strauss' Don Quixote, in which cellist William van den Burg and violist Sanford Schonbach gave magnificent interpretations during one of Wallenstein's finest readings of the season. The conductor was at his best, too, in an all-symphony program which offered Martinu's Concerto Grosso (featuring pianists Shibley Boyes and Anita Priest), the Second Symphony of Beethoven, Sibelius' En Saga and Milhaud's Suite Provençal. It was the finest En Saga we have ever heard, and the Milhaud too received a very fine reading.

The Philharmonic Orchestra also concluded its most successful "Symphonies for Youth" series, going to vast Shrine Auditorium for the final MBS broadcast concert, which enabled 6,500 school children, rather than the normal 2,700, to hear the last of the 13-concert set. Mr. Wallenstein is his own commentator at these instructive and amusing Saturday morning concerts, given in cooperation with the Board of Supervisors of Los Angeles County and the music division, headed by William C. Hartshorn, of the Los Angeles Board of Education. The consistent excellence of this student series is to the conductor's credit.

The Harold Byrns Chamber Orchestra (formerly the Los Angeles Chamber Orchestra) recently gave the world premiere of Kenneth Wolf's Second Piano Concerto, with the 20-year-old composer as soloist. It had a strongly baroque feeling in its contrapuntal treatment, with its most eloquent passages being an Andante for the left hand alone. The composer, who at 14 was Yale University's youngest graduate; is a young man of definite promise, both as creator and performer; he was a pupil of Hindemith and Simonds at Yale. Byrns also led his group in the West Coast premiere of Honegger's sprightly Concerto da Camera—a work of piquantly fruity tonalities—and Mozart's Tenth Divertimento (K. 247) and Couperin's Concerto in the Theatrical Style.

As the culmination of a Student Composers Symposium—attended by scores of young composers from colleges throughout the west, and many major western leaders such as Roger Sessions and others—the University of Southern California Symphony Orchestra offered a recent program which premiered a Concert Piece for Trumpet and Orchestra by Ernest Kanitz, a member of the U.S.C. faculty, and Music for Double Bass and Orchestra by graduate student Harper MacKay. Led by Ingolf Dahl, the Kanitz Concerto was a brilliant piece, superbly played by trumpeter Don Eshoff, and revealed sensitive scoring for orchestra and solo instrument in a musical form which was distinctly modern while yet eschewing the atonal. In MacKay's work the orchestra only rarely overshadowed the double bass, given interesting harmonic passages in its highest range. Played masterfully by Henry Lewis, the work proved conservative, with warm texture, simplicity, and compact, one-movement use of its melodic material. Henry Cowell's Hymn and Fuguing Tune No. 3, Stravinsky's Ode, an Elegiacal Chant, and Copland's Dance Episodes from Rodeo rounded out a concert played with finesse.

Eccles, Couperin, Rameau, Corelli and Bach comprised the fare for a concert of old music played on old instruments by harpsichordist Wesley Kuhnle, violinist Sol Babitz and cellist James Arkatov and given in the series of Evenings on the Roof. Leon Kirchner's String Quartet had its Los Angeles premiere by the American Art Quartet at another program, otherwise devoted to Mozart. For all its barbed attacks, it impressed as the work of an imaginative and emotionally intense composer.

Visiting artists whose recitals added lustre to the waning season were Marian Anderson, Gregor Piatigorsky and Lotte Lehmann. The latter has returned to her beloved Santa Barbara home, but her U.C.L.A. recital with Paul Ulanowsky (who flew from the east to substitute for pianist Gwendolyn Williams, whose noted violinist husband, Adolph Koldofsky, died suddenly) was again a rare example of a great singer's art.

John Alden Carpenter Passes

As Musical Courier went to press, the death of John Alden Carpenter, American composer, at the age of 75, in Chicago on April 26, was announced. An obituary notice will appear in the May 15 issue.

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Berlioz's Requiem Impresses Boston

By Jules Wolffers

BOSTON.—For the 23rd programs of the Boston Symphony week-end series, Charles Munch presented the Berlioz Requiem in its first performance by the orchestra, and the first in the Hub since 1882.

There were few in Symphony Hall who had heard the work before. There will be even fewer who will forget it. The effect was electrifying. It was more than the sheer volume of the orchestra and chorus augmented by four brass bands placed in as many quarters of the auditorium, although this was magnificent enough. Under Mr. Munch's convincing and authoritative direction, the whole score took on meaning, with the quieter sections thrown into beautiful and moving contrast. While the chorus from Harvard and Radcliffe (trained by G. Wallace Woodworth) was somewhat small for the effect Berlioz demanded, its quality was excellent. In any event, the platform could not have held another person. David Lloyd, a frequent guest at Symphony Hall, sang the tenor solo of the Sanctus admirably. One hopes that the pleasure of hearing the work again will not be reserved only for this generation's grandchildren. If it is to be done again relatively soon, Tanglewood would seem to be the ideal place.

The previous week Suzanne Danco drew prolonged and enthusiastic applause for her magnificent work as soloist with the orchestra in her local debut. Singing Mozart arias and Ravel's Shéhérazade, the Belgian soprano showed notable qualities of execution and performance, much aided by Mr. Munch's subtle and refined accompaniments. The program opened with an intelligent, well-poised reading of D'Indy's Symphony No. 2, and closed with the Ravel Daphnis and Chloe Suite No. 1. Again the conductor demonstrated his felicity in French music.

Barber Symphony Revised

Samuel Barber was present for the 21st programs to conduct his Symphony No. 2, which had received its premiere by the Boston Orchestra in 1944. The composer has revised the music, removing the much-discussed "tone generator." Minus the literal sound beam, and shorn of programmatic inferences, the Symphony was warmly received.

Clifford Curzon was soloist in his first appearance with the orchestra. In the Beethoven Concerto No. 5, his playing justly earned the English pianist the warmest welcome. Munch opened the program with Copland's Quiet City, beautifully played, with some fine solo work from Roger Voisin, trumpet, and Louis Speyer, English Horn.

In the recital field, series end of the Morning Musicales, sponsored by the Boston School of Occupational Therapy, left a good taste in the mouth with the recital of Leonard Warren assisted by Willard Sektberg. Next season's list for the benefit concerts includes Astrid Varnay, Rudolf Firkusny, Jan Peerce, Thomas L. Thomas, Ruggiero Ricci and Victoria de los Angeles.

And showing that the season's end is not far off, Boston opera-goers received their annual one-week stint of opera through courtesy of the Metropolitan. There were crowded houses and a high level of performance through the whole week, with fine singing and conducting.

State FMC Meets in Boston

BOSTON.—Principals in the meeting of the Massachusetts Federation of Music Clubs here at the Hotel Lafayette included, l. to r., Robert S. Lufkin of Fitchburg and Boston, member of the International Music Relations Committee: Mrs. Robert S. Hoffman of Boston, president of the Massachusetts Federation of Music Clubs; Mrs. Ada Holding Miller of Providence, R. I., vice-president of the National Federation of Music Clubs and Baron Frary von Blomberg of Boston, chairman of the International Music Relations Committee of the Massachusetts Federation. Mrs. Miller said, "The great musical strength of the country is coming from rural or country groups. The object of these musical groups is not to set the world on fire as soloists but to express themselves musically as a community, thereby learning to better appreciate good music." The Baron gave a report on his trip to the Near East and the Holy Lands where he met with many government leaders. He had dinner with King Abdullah of Jordan in his winter palace in Jericho and lunch with the Queen of Greece in Athens. He also conferred with King Gustav of Sweden and the Vice-Chancellor of Germany. The Baron studied musical conditions in the various countries and hopes to foster international good will through making musical experiences meaningful again among all nations.

HOLLAND FESTIVAL 1951

June 15 — July 15 Amsterdam — Scheveningen — The Hague

THE CONCERTGEBOUW ORCHESTRA
CONDUCTORS: Van Beinum—Klemperer—Kubelik—Stokowski—Szell
SOLOISTS INCLUDE: Robert Casadesus—Kathleen Ferrier—Martha Lipton—Isaac Stern—Jo Vincent
PROGRAMME INCLUDES—Janacek: Taras Bulba—Mahler: 2nd & 5th Symphonies, Kindertotenlieder—Bruckner: 8th Symphony

THE RESIDENTIE ORCHESTRA
CONDUCTORS: Dorati—Gui—Van Otterloo—Stokowski
SOLOISTS INCLUDE: Robert Casadesus—Theo Olof—Jaap Stotijn
PROGRAMME INCLUDES: Ravel: l'Enfant et les Sortileges—Mozart: Requiem—Works by Bartok—Kodaly—Shostakovitch—Lukas Foss—Orthel—Frid

THE NETHERLANDS OPERA
CONDUCTORS: Vittorio Gui—Josef Krips—Charles Bruck—Paul Pella
PRODUCERS: Joan Cross—Abr. van der Vies
JANACEK: JENUFA—VERDI: UN BALLO IN MASCHERA—GLUCK: ORFEO (with Kathleen Ferrier)—BEETHOVEN: FIDELIO—MILHAUD: LE PAUVRE MATELOT—JEAN FRANCAIX: l'APOSTROPHE (World Premiere)
THE CAST INCLUDES: Kathleen Ferrier and Martha Lipton (as guests)—Gre Brouwenstijn—Theo Bayle—Otakar Kraus—Frans Vroons

THE ENGLISH OPERA GROUP
CONDUCTOR: Benjamin Britten
PURCELL: DIDO AND AENEAS—MONTEVERDI: IL COMBATTIMENTO DI TANCREDI E CLORINDA (Both works in the realization of Benjamin Britten; first continental performance)
THE CAST INCLUDES: Joan Cross—Nancy Evans—Flora Nielsen—Bruce Boyce—Peter Pears

CHORAL CONCERTS by The Netherlands Bach Society—Netherlands Chamber Choir (programmes include Monteverdi: Vespro—Masses by Haydn, Stravinsky)

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NEW YORK CONCERTS

CARNEGIE HALL

N. Y. Philharmonic-Symphony, Dimitri Mitropoulos conducting, April 5, E.—With Leonard Rose as soloist, the Philharmonic offered Saint-Saens' Concerto in A minor and Bloch's Schelomo. Mr. Rose, who leaves the orchestra at the end of the season for a solo career, played with technical mastery and deep musical perception, and had a triumphal success. His return next year as a soloist with the orchestra will be anticipated.

The orchestral novelty was Norman Dello Joio's New York Profiles. In four characteristic pieces, the composer depicts landmarks of the city—the Cloisters, the Park, Grant's Tomb, and Little Italy. They are atmospheric sketches and again prove the composer's ability to write genuinely melodic music with a modern harmonic system. He was recalled repeatedly to take bows.

The concert opened with Saint-Saens' Prelude to Le Deluge, played by the string section with great lyric beauty, with John Corigliano as the sensitive solo violinist. The over-long program closed with Mendelssohn's "Scottish" Symphony. H. W. L.

April 12, E.—The concert performance of Alban Berg's expressionistic music drama Wozzeck, under Mitropoulos' baton, proved to be an experience of deeply impressive sort. Much has been written of this singular work, first staged in Berlin in 1924, and given in this country by Stokowski and the Philadelphia Grand Opera Company in 1931. A summary of the story and action was published in the Musical Courier for April 1.

Based on the astounding drama of Georg Buechner, the extraordinarily precocious writer, who died on 1837 at the age of 24, it utilizes 15 of the 25 loosely strung episodes of the original play. Berg himself wrote a libretto of immense dramatic tension and human impact. Over a period of six years he then composed a score which, in its employment of the twelve-tone technic, constituted the first application of Schoenberg's composition technic in the field of opera. The structural method of writing each of the scenes in set musical forms of older times—passacaglia, fugue, sonata, inventions of different contrapuntal texture—is of only secondary importance. What strikes the listener is an overwhelmingly forceful and persuasive musical score of gripping content.

Berg uses, besides the singing voice, a sort of song-speech which is entirely novel and serves to heighten the dramatic tension almost to the limits of endurance. His music embraces the veristic action with a veil of sound which, in its colorfulness and human warmth, takes away its often insufferable brutality. It gives each character complete autonomy to express itself in its own way in common with no other. Vocal parts and orchestral voices—we purposely exchange the terminology—melt into one inseparable entity. The score is the résumé of the musical achievements of the period in which it was written. But the whole work is entirely personal, unique and beautiful in its amalgamation of those elements and their perfect integration, a lonely summit of operatic mastery.

The performance was nothing less than sensational. There was the miracle of Mr. Mitropoulos' interpretation of the exceedingly difficult score, which he conducted by heart. Then there were the masterful impersonations of Mack Harrell in the title role and Eileen Farrell as Marie, Joseph Mordino interpreting vocally three different characters, Ralph Herbert as the cold-blooded, brutal Doctor; David Lloyd as the simple-minded Andres, Frederick Jagel as the lecherous Drum Major, Adolph Anderson and Hubert Norville as the two Artisans, Edwina Eustis as Margret, and Bess Ann Herd as Marie's child. The chorus of the Schola Cantorum, trained by Hugh Ross, was masterly, and the children's chorus was excellently supplied by young singers from the High School of Music and Art. The performance visibly moved the audience. H. W. L.

April 19, E.—The last Thursday Philharmonic program of the season brought an impressive and climactic performance by Artur Rubinstein, playing Brahms' Concerto No. 2 for piano and orchestra. With Mr. Mitropoulis' fine orchestral support, it added up to a musical experience of unforgettable sort. The audience at the close gave soloist and conductor a standing ovation.

The concert opened with the enchanting Overture to a Picaresque Comedy by Arnold Bax. The work, structurally, is interesting for its economy of thematic material, used with consummate craftsmanship; it entranced the audience with its jolly mood and colorful orchestration.

The other novelty was Boris Koutzen's Morning Music for flute and string orchestra. It was a welcome addition to the list, as it afforded an opportunity to hear John Wummer's exquisite flute playing as the soloist. He also was most cordially acclaimed and the composer, who was present, took his bows from his box.

One cannot concur with Mr. Mitropoulos' conception of Mozart's Symphony No. 39, E flat major (K. 543). His reading was heavy, with tempi dragged and the heavenly lightness absent. The second section was interpreted over-sentimentally. But the Brahms Concerto served to end the evening on a note of proudest achievement. H. W. L.

National Orchestral Association, Leon Barzin conducting, April 16, E.—The fourth and final Monday concert featured a Merit Rewarded Program, for the fourth successive year. It premiered two works composed in dedication to Mr. Barzin and the Association on the latter's twentieth anniversary. Merit Reward consideration was given Nathan Goldstein, violinist, for excellent performance at his debut recital in Carnegie Hall on Dec. 17, 1950. Mr. Goldstein acquitted himself with marked credit in a spirited and well considered proclamation of the Bruch Violin Concerto in G minor. This young artist possesses poise, ample technical prowess, a tone of warmth and good volume. He won his audience easily.

The first novelty was Poema Sinfonico, by Armanda Guevara, 23-year-old Peruvian who came to the U. S. in 1946 on a student's visa to complete his studies in New York and is a member of the Training Orchestra of the National Orchestral Association. In his score he has endeavored "to articulate a phase of the

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AT NOTRE DAME . . . Lilly Windsor, George Schick, associate conductor of the Chicago Symphony, and the Rev. Joseph A. Kehoe, C.S.C., head of the university's concert and lecture series. The soprano is the first artist to be engaged for two concerts in one season on this course—Nov. 7, 1950, and April 10, 1951.

culture of the Indian people . . . in a musical setting of their own idiom." Mr. Guevara has used dissonantal devices to carry out his idea; the scoring includes a guitar in the orchestra.

Lazare Saminsky's To A Young World, op. 41, holds four brief movements titled Hillcrest; Peterborough; Gettysburg; A Portrait; and The Bay of a Young World. Disclaiming a desire to "portray anything," the new score reveals a modern atonal scheme and a complex contrapuntal structure. It was well played by the orchestra under Mr. Barzin. An authentic account of Brahms' Symphony No. 1 was given as the closing contribution. H. I. B.

Philadelphia Orchestra, April 17, E.—The last concert of this year's Philadelphia Orchestra series presented as guest conductor of Carl Nielsen's Symphony No. 5, Erik Tuxen, conductor of the Danish State Radio Orchestra. He was to have performed this work at the concert during which Simon Barere tragically succumbed, and which was terminated prematurely. Nielsen's composition is an epic piece, with broad lines and a melodic flavor of originality. It is close to nature and has spaciousness. Its first part is throughout bucolic, marked by simplicity and beauty, even at times by individuality and grandeur. The second half is more routine, but in every page shows the experienced musician and master of his craft. Mr. Tuxen gave the work a devoted and highly successful reading. He is a fine conductor, who elicited satisfying sonorities and excellent balance.

Rachmaninoff's Rhapsody on a Theme of Paganini, for piano and orchestra, with William Kapell as soloist continued the concert. Mr. Kapell has played the work here before, but never was his reading as magnificent, warm and convincing as on this evening. His velvety touch, and great technical prowess made his playing electrifying in bravura as well as in the lyric episodes of the colorful work. He rightly received an ovation. Mr. Ormandy and the orchestra were equal partners in this memorable performance.

Tchaikovsky's Symphony No. 4 closed the evening and the series in a blaze of glory. H. W. L.

Wheeler Beckett Orchestra of New York, April 18, A.—The organization, largely made up of members of the New York Philharmonic-Symphony, was conducted with musicianship by Mr. Beckett, whose own colorful Monterey Cyprus (from his Carmel Suite) was performed. The attractive program also included the Trumpet Fanfare to the ceremony of opening Parliament (English, 1660), Wagner's Prelude to Die Meistersinger, the Largo movement from Dvorak's "New World" Symphony, Festivals of Debussy, the Introduction and Rondo Capriccioso of Saint-Saens (with John Corigliano as the always excellent violin soloist), and two excerpts from Rimsky-Korsakoff's Scheherazade. The sizable and attentive audience of students from the elementary and junior high school levels showed considerable enthusiasm for the proceedings, especially enjoying the Saint-Saens work and the shipwreck episode from the Rimsky-Korsakoff suite's final movement. E. S. B.

Algerd Brazis, N. Y. debut, April 8, 5:30 p.m.—The personable young baritone from Chicago showed a voice of power, resonance, excellent timbre and engaging platform manner. With the competent piano support of Arpad Sandor, Mr. Brazis unfolded a varied program beginning with Handel's Dank sei Dir, Herr; Gaffi's Luci Vezzose; Falconieri's Non piu d'amore, and Cavalli's Troppo soavi i gusti, each sung with intelligence and good phrasing. The Pagliacci Prologue gave Mr. Brazis scope to produce vocal effects, as did Avant de quitter ces lieux from Gounod's Faust. A Hugo Wolf group received musicianly treatment. Massenet's Promesse de mon avenir (Le Roi de Lahore) was a grateful offering. A tuneful group of stylistically sung contributions in English included, Thy Will Be Done, Mana-Zucca; Shrimp Boy, Goreau; For a Dream's Sake, Kramer; My Journey's End, Foster; Don Juan Gomez, Hageman. Included were also Lithuanian works, among them a first New York hearing of Palikta Salis by Simutis; an aria from the opera Grazina by Karnavicius; songs by Jakubenas, Petrouskas, Gruodis and Kacanauskas, sung with authentic expression. H. I. B.

Warren Mould, N. Y. debut, April 11, E.—Great sincerity, natural musicality, and a big, if not impeccable, technique were revealed in the recital by the young Canadian pianist. He showed much understanding of works by Bach, Moussorgsky, Schumann, and Liszt, and provided many contrasts through shadings rather than color in the featured composition, Moussorgsky's Pictures at an Exhibition, linking its disparate sections smoothly. His digital dexterity was most impressive in octave-playing, as in Liszt's Rakoczy March. More brilliance and less pedal sometimes seemed necessary in Romantic music, and more distinct phrasing in Chopin's Prelude No. 25. It was in the Vinci-Philipp Largo, Bach's Chorale Prelude (St. Matthew), and most of the Bach-Busoni Prelude and Fugue in D that he proved his rare emotional predisposition for the deeper aspects of his art. E. B.

Melvin Stecher, N. Y. debut, April 8, E.—Outstanding powers of musical concentration and a splendid technique were

(Continued on page 22)

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Ballet Theatre Premieres Abound

By Rosalyn Krokover

The Thief Who Loved a Ghost, the third ballet new to Ballet Theatre (the first two—Le Jeune Homme et la Mort and Concerto—took place on opening night) was presented on April 11, the second evening of the season. This "entertainment," as it is subtitled, has been created by Herbert Ross and John Ward with scenery and costumes by the latter. It was originally given last fall under the sponsorship of the Choreographer's Workshop, with a score by Julian Freedman.

The present version has been augmented somewhat. The musical setting is now Hershy Kay's orchestral arrangement of music culled from the works of Carl Maria von Weber. Then bicycles and various trappings have been added, and the action at the beginning touched up so that one is immediately reminded of the Mack Sennett brand of comedy—sometimes very funny on the screen but generally very flat on the stage; this was no exception.

The story deals with a thief (Kriza) who makes his hideout in the home of Mme. Carlotta (Ilona Murai) and her mad sister Fiona (Lucia Chase), both ex-ballerinas. Mme. Carlotta has been coaching her young niece, Isobelle (Ruth Ann Koesun), how to be a ghost in order to get the thief's loot. However, while Isobelle is forced to deceive the thief she falls in love with him, and this leads to his rescue from the law.

The work is very well cast, and Lucia Chase is amusing with her Loie Fuller type dance. The set and costumes, too, are effective. All of the trouble lies in the action. There needs to be considerable cutting; and if the whole thing could be set at a much faster pace, it could conceivably be an "entertainment."

Completing the program were Theme and Variations, with the ever-wonderful Alonso and Youskevitch; Le Jeune Homme et la Mort, the exciting theatre piece, with our French guests, Jean Babilée and Nathalie Philippart; and a very inadequate Gala Performance. The latter is sadly in need of Tudor's attention.

Les Demoiselles de la Nuit with Marchand

Colette Marchand made her bow with this company on April 13 in the first performance in this country of Roland Petit's Les Demoiselles de la Nuit. This is a charming theatre piece in three attractive scenes, with sets designed by Leonor Fini, and an excellent musical score by Françaix.

The theme of the ballet is about a musician who suddenly finds himself in a villa inhabited solely by cats. The animals are all on their hind legs and dressed as humans until midnight, when they are transformed back to felines. Each month the Cat Baron marries one of the kittens of his harem. Agatha, his bride-to-be, dreams of human love in the belief that if she falls in love with a human, she will remain so. And when the Young Musician arrives she immediately takes advantage of the opportunity. But in spite of her desire to be a good woman and wife, Agatha remains a cat; when she hears her former companions on the roof tops, and finally can bear it no longer, she jumps out of the window to join her feline friends. After much action on the roofs, the Musician falls dead and she follows suit, feeling she can at least be faithful after death.

Colette Marchand is the fascinating Agatha, and Kirza a handsome and romantic Musician. Both are so convincing in their parts that they actually carry the whole ballet. The balance of the cast need a great deal of work in the style and quality of movement necessary for the character of the choreography. This is the most sensitive work to come from Petit so far. Joan Sheldon was flown from Paris to stage this production as Petit was not available.

Babilée as Choreographer

On April 17 Jean Babilée's ballet, L'Amour et Son Amour (Cupid and His Love) was given its premiere. Set to Franck's Psyché Suite and framed by Cocteau's tasteful and imaginative drops and costumes (with the exception of Cupid's), L'Amour et Son Amour is a pleasant and fairly sensitive work. The greatest part of the dancing is done by Babilée's wife, Nathalie Philippart. It was interesting to see that she has a beautiful lyric quality quite different from the strange, sharp intensity she had displayed in Le Jeune Homme et la Mort. Babilée's dancing was a bit disappointing here, primarily because of an unbecoming costume and his tendency to look down, thereby spoiling the line. Others were William Burdick, Ralph McWilliams (The Men) and Balzer, Grant, Hollar, Lloyd, Macy, Popper and Workman (Zephyrs). Other ballets during the evening were Swan Lake, Caprichos, and Helen of Troy.

Circo de España and Ensayo Sinfonico

Carmelita Maracci made her debut as dancer and choreographer with the company on April 18 with a suite of dances from her concert repertoire. The colorful scenery and costumes were by Rico Lebrun and the lighting by Peggy Clark. The music was by Albanese, Turina, Granados and Falla, and the choreography was in the customary stylized Maracci tradition. Although Miss Maracci remains one of the outstanding personalities in the contemporary dance world, these dances lost, rather than gained, by their more elaborate setting.

While it is conceded that Alicia Alonso is one of the finest and most versatile of ballet dancers before the public today, her first choreographic attempt, Ensayo Sinfonico, a work in pure dance form, on April 19, was a dismal affair. First of all, the music—Brahms' Variations on a Theme by Haydn—does not lend itself easily to movement; secondly the Sharaff drop could be described in but one word: hideous. (Actually, the costumes might have had a delicate charm against a simple drop.) Also there was a last minute change because of Vance being unable to appear. This resulted in ragged and uneven dancing by the four couples—Scott, Braun, Velez, Brown, Lanese, Martinez, Lloyd and Lland. Miss Alonso should have another chance under better conditions.

Destiné at the Ziegfeld

Jean Leon Destiné and a company with Jeanne Ramon and Alphonse Cimber gave a program sponsored by the Republic of Haiti government on April 8 at the Ziegfeld. While many of the dances were lacking in authenticity, and were designed more with an eye to Broadway and the night spots, it cannot be denied that Destiné is an unusually fine dancer and performer. His is a striking personality and a type of movement that is completely absorbing and exciting. Jeanne Ramon is also one to watch. The drummers, Ti-Roro and Ti-Marcel, showed some unusual virtuosity on their instruments as well as a good deal of showmanship.

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THE CHOIR CORNER

Three Choir Festival Plans 14th Series

By Lazare Saminsky

The editors of Musical Courier have asked me to prepare a statement on the coming Three Choir Festival of New York, which I have had the honor to direct for so many years. The fourteenth annual Three Choir Festival, sponsored by Congregation Emanu-El of New York is to take place on May 4 to 6, devoted to "music invoked by great civilizations"—Greece, Judea, America.

This year's plan follows the aims, manner of selection and esthetic principles of past festivals. Again it has a theme defining the contents. It tries to present little-known masterpieces, and endeavors to bring forth a wider array of American composers of today, both geographically and esthetically.

But for the first time this festival is about to present examples of tonal cultures of antiquity. Thus in the coming programs we find an ancient Incaic canticle of Peru and the second century Greek Hymn to the Sun from Crete, in company with the sacred chants of the oldest tribes of Eastern Israel, the Maroccan, Persian and Palestine Yemenite Jews.

Another change is in the instrumentality of the festival. For the opening concert, the U.S. Section of the International Society for Contemporary Music has joined its auspices with those of Emanu-El, and for the closing concert we have the National Orchestral Association under Leon Barzin, who will conduct the entire concert, assisted by the massed choirs of Emanu-El and of the First Presbyterian Church of Brooklyn, whose director is Dr. Robert Baker.

Old and New Contrasted

Ancient Greek motives and subjects and the new patterns in American musical thought dominate the initial concert on Friday afternoon, May 4, to be conducted by this writer. The Greek half of the program juxtaposes original songs of ancient Hellas and of Byzantium to compositions of our time invoked by the Greek myths and images, such as a passage from Pizzetti's Fedra; Michel Gniessin's A Page from Euripides; Mark Brunswick's Sappho; and the Evocation of Prometheus and Lucifer from my own opera, Julian the Apostate Caesar.

The American portion of this afternoon presents works of younger composers—George McKay of Seattle; Irving Fine of Boston, and Robert Palmer, of Syracuse, N. Y., the latter's Preludes to be played by the pianist William Harms of Manhattanville College. Edward Cone, of Princeton University, and Robert Ward, of the Juilliard School, will present their own works.

The second and third events, given to music of Old and New Israel, will reveal melodic treasures gathered from old shrines of East Europe and the Near East, in addition to works of Erich Sternberg of Tel-Aviv and Salomo Rosovski of Jerusalem. Lazare Weiner, choirmaster of New York's Central Synagogue, will lead the Emanu-El Choir in his own colorful Adon Olam (O Master of Being).

Mr. Saminsky is well known as composer and as the author of the book, Living Music in America. He has served as director of the Three Choir Festival of New York since its inception.

PREPARATION . . . A group of Emanu-El Choir soloists and organists discuss with Lazare Saminsky, director, some of the modern scores. In first and third place from the right (front row) are Emanu-El's principal soloists, Kathryn Oakes, soprano, and Margaret Wilson, contralto. In left corner is Dr. Robert Baker, organist-in-chief of Emanu-El.

But the most powerful presentation of the Biblical image in music old and new will be given by Mr. Barzin and his orchestra, assisted by the massed choirs and soloists, at the closing concert of the festival, Sunday evening, May 6. The five Biblical figures depicted are: Samson by Handel; Judith by Honegger; Sennacherib, Joshua and King Saul by Moussorgsky, the latter one of Moussorgsky's great songs made into a cantata for chorus, soli, organ and instruments by this writer. The soloists will be Robert Goldsand, pianist, playing in Ernest Bloch's Concerto Grosso; and the young singers, Kathryn Oakes, soprano; Margaret Wilson, contralto, and Robert Price, tenor, all heard in the Biblical cantatas. Robert Baker and Ludwig Lenel will play the organ recitals of the festival.

Festival Sponsors Active

I cannot refrain from ending this statement with something of great importance—the human background of our Three Choir Festival.

Looking back at the 27 years of my music directorship at Temple Emanu-El and the 15 years of directing its Three Choir Festival, I think of the never-failing support of our Temple leaders. Among them were Judge Irving Lehman, brother of the Senator; Adolph S. Ochs, publisher of the New York Times; Rear Admiral Lewis M. Strauss, a leading member of the U.S. Atomic Commission; and the present president of Emanu-El, Saul F. Dribben, prominent business executive. These men understand that a congregation of this position in American life has obligations to general culture. The Three Choir Festival is one result of this view. May we thank heaven for it!

For Mixed Voices

Recent issues of the H. W. Gray Co., Inc., N. Y., all short numbers, include O Lamb of God (Agnus Dei) by Loyd Hutson, in flowing contrapuntal style, andante tranquillo, for mixed voices, tenor and soprano solo; Thou Art Near, music by William J. Marsh, words by Oliver Wendell Holmes, beginning "O Love Divine, that stooped to share our sharpest pang," a melodious anthem for mixed voices with tenor or soprano solo, useful for funeral and other solemn services; Sing We Triumphal Songs, music by Healey Willan, words, Venerable Bede; O Lord, Support Us, motet for mixed voices by Samuel Walter, words by Newman, a slow and reverent a cappella setting in the plainer manner; and Carol of the Mother, a Mother's Day anthem, music by Austin J. Lovelace, words by Lizette Woodworth Reese. (Prices, each 18c, except the Walter motet, 15c.).

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SILHOUETTES By MARY CRAIG

Composers' Concerts Present New Music and Young Artists

Composers' Concerts, an enterprise with a fourfold value—for writers, teachers, pupils approaching professional status, and publishers—has in its third season moved out of an experimental project into the recognized recital field. Figures were not immediately available as to the number of songs and instrumental pieces brought to performance by this devoted group, but we are told that so far twenty-seven teachers have prepared eighty-five pupils for the Composers' Concerts. There has also been a greater sales demand for the music presented.

It began when Ethel Glenn Hier and two composer friends decided to sponsor a recital of contemporary music. The second season increased the list to seven composers. There are now eleven composer-members, with Miss Hier as chairman. "It was at first a matter of stationery," she explained. "We used my letter-heads for an address, and then I found myself chairman with a lot of work to do!"

The idea has been enlarged to permit teacher membership; there is also a prospect of a publisher division, since the publicity and performance results reportedly have been gratifying. The project is growing so rapidly that the original sponsors are having a difficult time keeping their own professional commitments in line while coping with the flourishing Composers' Concerts.

"We wish to increase the teacher membership," Miss Hier stated. "This is particularly designed for the private teacher. Instructors in schools and conservatories have complete facilities for pupils to obtain stage experience before audiences. But, for the teacher with his or her own studio, the proper presentation of the debutant is a problem—and an expensive one."

How Scope Has Widened

The Composers' Concerts were first underwritten by the music-writers. Now the teachers have taken over a share of the financial responsibility. They have offered to take care of mechanical expenses and to choose for performance their best qualified students. The composers pay for the hall; they started with the Carl Fischer Skyroom, moved into the recital hall and are finding that somewhat tight quarters. The first broadcast program was sent out over WNYC during the American Music Festival and, Miss Hier relates, the members felt then that the scheme really works.

"We seek the interest of forward-looking teachers," she continued, "We need their gifted students and we can give these neophytes an appearance under favorable auspices. As much of the music is difficult, each composer represented offers complimentary coaching to the selected young musician.

Composers represented in the eleven concerts of the past series were Marion Bauer, Gena Branscombe, Ray Green, John Haussermann, Charles Haubiel, Ethel Glenn Hier, Mary Howe, Philip James, Antonio Lora, Harold Morris, and Wallingford Riegger. The pupils were drawn from the studios of teachers many of whom have celebrated names in the teaching-artist field.

"Our composers range from the conservative to the 12-tone modernists," Miss Hier concluded, The teachers have cooperated in their study and survey of new forms; "the teamwork demonstrated in the success of this small venture has put heart into us all. The future is in the hands of our finely equipped students. It is a stimulating adventure for the creative artists to take part with teachers in student guidance."

Children's Opera Utilizes Speech

Rehearsals are now in progress for a new children's opera, said to be the first to be composed for juniors in the twelve-tone medium. In the several works of this school recently presented by an adult cast, emphasis has been on the atonal, the psychologically *outré*, except possibly in the case of Dello Joio's The Triumph of Joan, in which airs and pastorales, subtly reminiscent of madrigal and troubadour, were delicately interwoven with choral chant and the leaps and peaks of the contemporary idiom.

Kurt List, the composer of this work, titled The Wise and the Foolish, does not disclaim the use of melodic sequences. From his description of the all-over design, there is a continuity of line weaving through the contemporary texture as colored threads in tapestry weave through the pictured design.

The child-actors do not sing in this score, but speak their text in rhythm. They form the participating cast, and the leading character, the Musician, is mimed by one of their group. The singing parts are assigned to a soprano and a baritone—in the current production, Constance Dose and Ralph Magelsson. Another grownup in the cast is the Nar-

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IN REHEARSAL . . . Preparing the Kurt List opera, The Wise and the Foolish, written for the Children's Theater. L. to r., the composer; Yvonne Pothen, the child who will mime the role of the Musician; and Constance Dosé, soprano, who sings the lead.

rator, who must double as an actor in the show.

Based on one of the Brothers Grimm's fairy tales of a musician's search for an understanding companion, the action involves three animals, the boar, the turkey and the rat—all disappointing the hero. Finally a woodcutter (the baritone) appears in the lonely forest, and the musician finds in him the desired friend.

The setting is that of a play within a play. As the outer curtain rises, one sees a little theatre with boxes and the proscenium arch of a small stage. The setting of the inner stage is borrowed from antiquity, as expressed by Piranesi in the 18th century; the scene being one of broken columns, a deserted spot in the deep woods.

Kurt List, who wrote the charming fantasy, originally came from Vienna, and once studied with Alban Berg, of Wozzeck fame. He is a music critic and a member of the League of Composers, and has written songs, several symphonies and works for string quartet and wind quintet. One of his interesting compositions is a song-cycle setting of six poems of E. E. Cummings. The children's opera will have its premiere June 2 in the Theresa Kaufmann Auditorium, New York.

NEWS IN BRIEF

Rosalind Nadell, mezzo-soprano, has been singing in the first season of the St. Petersburg (Fla.) Operetta Company, her roles including Rita in Rio Rita.

Richard Kay, cellist, was heard in a forty-five minute broadcast over WNYC with Ester Ostroff at the piano. One of his numbers was the first performance of Adagio Lamentoso by A. Eisenstein.

Adi Bernard gave a piano recital last month at the Roney Plaza Hotel, Miami Beach, Fla.

Ruggiero Ricci was soloist with the Teaneck (N. J.) Symphony on April 13, G. Donald Mairs conducting, and on April 23 and 24 with the New Jersey Symphony under Dr. Samuel Antek.

Robert P. Skilling's new opera, David, based on the biblical character and the jealousy of King Saul, is to have its premiere on May 3 and 4 at the Broadway Temple, New York.

Richard Ellsasser, organist, now on his second transcontinental tour of this year, plays with Heifetz a passage from the Vitali Chaconne for violin and organ in the current 20th Century Fox film, Of Men and Music. The two artists recorded the work for RCA Victor.

Mieczyslaw Horszowski left at the end of April for concerts in England, Italy and Switzerland. He will be soloist again in the Casals Festival in Perpignan, France, in July.

Phyllis Curtin will be one of the soloists at the Bethlehem Bach Festival under Ifor Jones on May 18 and 19 and May 25 and 26. She also is a soloist in the Cantata Singers' performance of Bach's St. John Passion on May 1.

Robert Brink and Daniel Pinkham, violin-harpsichord duo, are recording the twelve Corelli Sonatas for this combination for Allegro Records. The first four have been released.

Adele Marcus, pianist, is now under the management of Henry Colbert.

James de la Fuente, violinist, and Herbert Stessin, pianist, have formed a concert duo under the management of the Mertens and Parmelee division of Columbia Artists Management.

Jacqueline Blancard, Swiss pianist, included works by Virgil Thomson, Jacques de Menasce and Richard Franko Goldman in a recent program under the auspices of the Swiss-American Friends of Music in Geneva.

The New York Trio, which made its debut on April 13 in Times Hall, will give a recital over WABF on May 17 at 10 p.m., the program including Rameau's Third Concerto and Dvorak's Dumky Trio.

Astrid Varnay left on April 22 for Europe, where she will be the first American soprano to sing the role of Bruennhilde at the Bayreuth Festival, following her appearance as Lady Macbeth in the Maggio Musicale Fiorentino.

Edna Bockstein, pianist, was assisting artist on April 15 with the Philadelphia Woodwind Quintet on the Tri-County Association Concert Series at the Radnor High School, Wayne, Pa.

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Fremstad, Noted Isolde, Passes; Long "Met" Star

Olive Fremstad, the noted dramatic soprano, passed away in a nursing home at Irvington, N. Y., on April 21. She was a brilliant member of the Metropolitan Opera from Nov. 23, 1903, when she bowed there as Sieglinde until April 23, 1914, when she took her farewell as Elsa. Her last appearance was at a concert in New York on Jan. 19, 1920.

Mme. Fremstad was born in Stockholm about 1870, the daughter of a physician, and in early life played the harmonium at revival meetings. When she was in her teens the family came to Minnesota, where she made her first appearance as a pianist and church organist. She sang as soprano soloist in a church and made her first professional appearance in the light opera Patience with the Boston Ideals Company. She studied in New York with F. E. Bristol, sang as soloist at St. Patrick's Cathedral and in concert, and in 1892 went to Germany for further study with Lilli Lehmann. Her first roles were as a contralto, including an appearance at the Cologne Festival and later with the Opera in that city. She also appeared in small roles at Bayreuth. In 1897 her London debut was made as Venus in Tannhäuser. She then sang in Amsterdam, Antwerp and Vienna, and from 1900 to 1903 was a member of the Munich Opera in leading mezzo roles. She later changed to dramatic soprano.

Following her Metropolitan debut, she was heard as Kundry and as Brünnhilde in Siegfried in 1904. Her versatility was shown in singing Carmen with Caruso in 1907. A sensational event was her creation for America of the title role in Salome, Jan. 27, 1907. Mme. Fremstad first sang Isolde with the "Met" under Mahler in 1908; this became one of her finest parts. In the same year she added the Brünnhilde of Götterdämmerung. In 1910-11 she was heard as Armide under Toscanini. She was a strikingly beautiful exemplar of Wagnerian heroines, and one of the most individual and vital Isoldes and Brünnhildes of her generation. Particularly praised were the subtlety, variety and expressive coloring of her voice. The soprano also appeared with the Chicago Opera for several seasons, and after leaving the Metropolitan made appearances with the Boston Opera Company. She was equally well known for her concerts, though these were fewer than her opera appearances.

Mme. Fremstad was decorated by the French Government after singing Salome in the French premiere in Paris in 1907. She was twice married, first to Edson Sutphen and the second time to Harry Lewis Brainerd, both ending in divorce. Surviving are a sister, Mrs. Rachel Bullock, of Rochester, N. Y., and a brother, Joseph Fremstad of San Diego, Cal.

Sargent to Fill Toscanini Dates at Britain Festival

LONDON. — Sir Malcolm Sargent will take over the three concerts of the opening week at the Festival of Britain, which Toscanini was to have led, and the programs will be virtually unchanged. Many have asked why Beecham is not participating, and others have said the first week should be devoted entirely to British music and artists. But the London County Council has stated that their policy had the support of many prominent British musicians, and pointed out that Sir Thomas had been invited to direct a program of his own choice. Unfortunately—having stated his unfavorable views in the press about the series—he apparently felt unable to accept, and will not appear at the Festival Hall, at least for the present.

In the meantime he has announced a series of concerts at the Albert Hall, which he will conduct in conjunction with Stokowski, and early in July will also lead Die Meistersinger at Covent Garden (his first operatic performance in London since 1939) as part of the festival season. Bookings for Festival Hall concerts to date are excellent, and large international audiences are expected for the various events. A. N.

Young Composer's Work Performed

The winning work of the Young People's Concerts Competition of the New York Philharmonic-Symphony, a song, The Puffin, by Barbara Stein, was sung by Elena Nikolaidi on April 14 at Carnegie Hall at the final Young People's Concert of the season. Miss Stein is 15 years old, daughter of Lillian Fuchs, cellist, and niece of Joseph Fuchs, violinist. She studies composition with Mark Lawner.

At the concert, 29 youthful subscribers were presented with awards in the annual notebook contest. Presentations to the medal winners were made by Miss Nikolaidi, with Igor Buketoff, conductor, assisting. The three medals for superior notebooks went to Judith Overton-Jones, seven years old, of the Holmes School, Darien, Conn.; Edith Jacobson, 10, of the Music Education Studios, New York; and Margaret Prendergast, 13, of Mrs. Holland's Music Studio, Kew Gardens. A special award, a set of books entitled The Little Music Library, written by Helen L. Kaufmann who writes the program notes for the Young People's series, went to Barbara J. McDonald, high school senior and a pupil of Miss Schabbehar's Music Classes in Rockville Center.

Stokowski Touring Europe

Leopold Stokowski left on the SS. Queen Mary, April 14, for an extended European tour. Mr. Stokowski will appear at the Festival of Great Britain at the Albert Hall, at the New Royal Festival Hall, and in concerts at Oxford and Croydon, and at the Liverpool Festival, and elsewhere in England and Wales. On the continent, he will conduct at the Holland Festival, the Lucerne Festival (opening concert), and the Salzburg Festival. He will also lead concerts in Munich and Paris.

Albanese Returns to La Scala

MILAN.—For the first time in 11 years, Licia Albanese sang in her native Italy when she took the title role in Madame Butterfly at La Scala on April 24. It was also the first time in 11 years that the opera had been given in La Scala's subscription season. Butterfly was Mme. Albanese's debut part at this theater, which will present her in four performances of the work before she returns to the United States to participate in a recording of Carmen.

Plans Festivals Tour Abroad

Helena Lewyn, pianist, has been chosen by the Oxford Study Tours to take a group of music lovers to Europe. The tour will attend festivals in France, Italy, Austria, Germany, Holland and England, leaving June 28 and returning the end of August. Miss Lewyn is well acquainted with Europe, having studied, traveled and played extensively there.

Van Wey in TV Program

Adelaide Van Wey appeared on the Steve Allen television program over CBS-TV on April 11. The contralto sang and gave an explanatory talk on folksongs on her program. Illustrations were offered from the recently released LP record of Creole tunes and Smoky Mountain ballads which Miss Van Wey was commissioned to make for Folkways. Sharing the broadcast, which drew a large audience to the CBS Concert Hall, were Cab Calloway and Florian Zebach.

European Festival Soloist

Mary Bothwell, named as one of the ten "best hatted" women in the public eye, wearing an item from her collection with which she will brighten the Festival scene in Europe. The soprano flew to London on April 21, and will be heard in a series of Hugo Wolf lieder recitals there and on the Continent. Three New York Town Hall concerts are scheduled for her in the coming season, Oct. 29, an all-Hugo Wolf program; Feb. 17, Art Songs of the Twentieth Century; March 23, Schubert's Die Schöne Müllerin.

Rosina Lhevinne, Josef Raieff Heard in Town Hall Course

A program of music written originally for one piano, four hands, was given in the Juilliard School of Music Short Course piano forum at Town Hall on April 17, under the chairmanship of Joseph Bloch. Rosina Lhevinne and Josef Raieff were the guest artists heard in this category of music before a capacity audience in the North Room, including a number of colleagues of the professional and teaching world. The program began with Mozart's Sonata in D major (K. 381) and Tema con Variazioni in G major (K. 501), both performed with stylistic feeling and technical address. Then came the Schubert Fantasy in F minor, often heard in other forms, in which the dramatic atmosphere was fully evoked. After intermission, the artists played Poulenc's witty Sonata (1918) and closed with the Mendelssohn Allegro Brilliant. Mr. Bloch discussed the various masters' contribution to the music for four hands, noting that there was a hiatus in its production after cultivation by the Tudor composers, reached a high estate in Schubert, and again has been cultivated increasingly in the last century. The audience was warmly disposed. R. M. K.

Andoga Auditions for Metaxa Award

Lovers of operetta and the screen will recall the late George Metaxa, who created the leading male role in Noel Coward's Bitter Sweet in London, was heard here in The Cat and the Fiddle and other Broadway starring vehicles. Mr. Metaxa was also popular for some time in Hollywood and wherever cinemas are shown. During his career years, it was his desire to find a promising young singer and arrange for complete operatic training under the guidance of his own maestro, Victor Andoga. This wish is being realized in his memory. Auditions will be held in New York City during May and June, applications to be made to Mr. Andoga. The auditions Committee lists Maurice Jacquet, for the French School; Joseph Furgiuelli, for the Italian; and Rudolf Schaar, for the German division.

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Chicago Symphony Year Ends

By René Devries and Dosha Dowdy

CHICAGO.—The Chicago Symphony Orchestra concluded its 60th season and the first under the direction of Rafael Kubelik, if not brilliantly, on a major note with the presentation of the lengthy Schubert Seventh Symphony (April 19 and 20). The lovely work received an energetic reading in the hands of the young Czech conductor, who through his tenure has won an army of admirers and but a few detractors, who were certainly in the minority at the final Thursday night concert. His followers gave him a rousing reception as he reached the podium to direct the Dvorak Second Symphony, in D minor—another sizable work, which occupied the first half. Kubelik conducted both scores with energy, keen penetration, and the aplomb that belongs to youth.

At the intermission, Edward L. Ryerson, President of the Orchestra Association, informed the audience of a 45% increase in the number of subscribers since 1941, but he asked for contributions to finance the 61st season, and spoke of a need of some $186,000 to meet a probable deficit.

Novelties Heard

Featured on the Symphony programs of the two preceding weeks were Mahler's The Song of the Earth, given a devoted and musicianly performance with Blanche Thebom, contralto soloist, fulfilling her role magnificently, and Richard Tucker, while not ideally suited to his role, giving nevertheless an admirable performance; and three first performances at these concerts—Dello Joio's Variations, Chaconne and Finale; Ernst Levy's Elégie Française; and Milhaud's Concerto for Violin, No. 2, with Louis Kaufman soloist, as he was for the Saint-Saens Concerto in the previous Tuesday concert. Milhaud's work is difficult and not obvious musically, and one felt at this performance that it had not been sufficiently rehearsed to allow for its full projection. Dello Joio's work was thoroughly alive musically and aroused considerable response from the audience. Ernst Levy, now resident at the University of Chicago, has written an appealing piece in Elégie Française, and its first performance here was well received. Melodic and contrapuntal elements are well balanced and there is effective orchestration. The melody which introduced and concluded the work, given to the horn, clarinet and saxophone, alternately, produced an interesting effect.

Chicago Symphony String Ensemble

The Chicago Symphony String Ensemble conducted by Rudolph Reiners, gave its only Chicago concert this season in Fullerton Hall, April 17. This well balanced group of fine musicians presented two first performances in Chicago—Gerald Finzi's Dies Natalis, cantata for soprano and string ensemble, and Percy Grainger's The Immovable Do; and one first performance anywhere, Dante Fiorillo's Cape Cod Girls. The last was a highly spirited and attractively orchestrated piece, and displayed the gifted composer's particular talent for depicting scenes and creating atmosphere. Finzi's Cantata was more admired than actually enjoyed, for it was over-long and seemed often stilted, but never lacked the imprint of an experienced and musicianly writer. Miriam Stewart, as she does with her every appearance, won the respect of her audience for her intelligent interpretation, combined with excellent vocal production.

Other numbers programmed were Vivaldi's Concerto Grosso in D minor, lighter pieces by Sokolow, Glazounow, Liadow, and Paganini; and Dohnanyi's Quintet, op. 1.

Apollo Club in Elgar Work

The Apollo Musical Club of Chicago presented a revival of Elgar's The Dream of Gerontius in Orchestra Hall, April 16. The work had been given by the Apollo Club in 1903, three years after its premiere. Soloists in the latest hearing were Lillian Chookasian, an appropriate choice for her beautiful contralto and understanding spirit; Harold Haugh, tenor, impressive both musically and interpretatively in the role of Gerontius; and Nelson Leonard, bass, whose lesser role was well handled. Members of the Chicago Symphony, and Robert Birch, organist, assisted in the performance under Edgar Nelson's expert baton.

Roosevelt College Quartet Finale

The Roosevelt College String Quartet, with Andres Segovia as guest artist, played works by Prokofieff, Haydn and Castelnuovo-Tedesco to a filled house in Fullerton Hall on April 18. The Prokofieff Quartet, No. 1, op. 50 (1930), contrasts melodic lyricism and harsh tonalities. The smooth precision of the Haydn G major Quartet, op. 76, roused the audience to cries of "bravo." The Quartet members, Oscar Chausow, David Chausow, Bernard Senescu, and Harry Sturm, with Mr. Segovia gave the first hearing of the Castelnuovo-Tedesco Quintet for guitar and string quartet (1950). It was expertly played and warmly received.

Vela Montoya's Concert

Vela Montoya presented Dances, Songs and Music of Spain on April 6 in the Eighth Street Theatre before a large audience. Her varied program included music by Turina, Granados, Albeniz, and Falla, all beautifully executed. The artist's sense of the comic is one of her principal gifts. On this evening, her satire on an overaged flirt, in Mazurka, lost none of its sting in the easy grace of its presentation. In Folk Dances of the Provinces her light touch of comedy once again delighted the audience. There were also exciting Flamenco numbers combining dance and songs. Montoya was assisted by Antonio Albia and Paco Lopez, dancers; Orestes Menendez, Flamenco singer; Neal Kayan, pianist; and Rolando Valdes, guitar. G. M.

Further Concerts

Further concerts presented within the past two weeks, were those of Marian Anderson, Mario Lanza and Jan Peerce, in Orchestra Hall; Leon Rosenbloom and Maria Stoesser, pianists, in Fullerton Hall; Patricia Rayney, soprano; Bertine Corimby, violinist; Julia Rahaman, soprano, and Laila Padorr, flutist, in Kim-

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JOHN THOMAS COVELLI, 15-year-old Chicago pianist, presented in an all-Bach program at the seventh annual Music Festival in Waco, Tex., by the Waco Music Teachers Association, playing the Concerto in D Minor for Piano and String Orchestra, under Gid Waldrup. Young Covelli is a pupil of Harriet Kay, director of the Progressive School of Music.

ball Hall. The Marshall Field & Company Choral Society, Albert P. Stewart, conductor, with Martha Lipton, mezzo-soprano, as soloist, presented its 45th annual spring concert in Orchestra Hall, April 17.

Sudler's Engagements

Louis Sudler's April engagements included those as recitalist at the Woman's Athletic Club of Chicago; soloist with The Northerners over WGN in a special program honoring John Alden Carpenter; in concert at Wheaton, Ill., for the benefit of Edward Sanitorium; and as soloist in Fauré's Requiem with the Chicago Symphony Orchestra at Cornell College, Mount Vernon, Iowa.

Kettner in Recitals

Helen Kettner's recent solo piano recital appearances were at Plattsville, Wis., Elmhurst College and Freeport, Ill.; at Elkader, Iowa; Marengo, Ill.; and at the Cordon Club for the Daughters of Indiana.

Virginia Parker Heard

Virginia Parker, soprano, is one of the state winners of the National Federation of Music Clubs contest, and competed late in April in Milwaukee, for the district prize. Miss Parker sang a program for the Oak Park Alumni Chapter of Sigma Alpha Iota recently, and will sing an American composers' program at Chicago Musical College in late May.

Music Week Program

The Illinois Federation of Music Clubs will present the following musicians in concerts to be given in The Chicago Temple in the center of the Metropolitan Area, from 12:00 noon to 1:00 P.M. throughout Music Week: Carol Smith, contralto, accompanied by Ruth Sanderson Phillips, and Wallace Donn, organist (May 7); Lowell Salberg, organist, and the Salon Trio—Virginia Heinrich, cellist; Irene Barrett, violinist, and Wilberna Moran, pianist (May 8); Robert Lodine, organist, and Vivian Scott, 10-year-old boy saprano, with Bessie Ryan, coach-accompanist (May 9); De Paul University A Capella Choir, Dean Arthur Becker, director, and Samuel Magad, violinist (May 10), and Edward Eigenschenk, organist (May 11).

Leo Podolsky's Activities

Dr. Leo Podolsky recently returned from a trip which took him to seven states, as far as Bremerton, Wash., and Tucson, Ariz. The itinerary included both return visits and new places. In Portland, Ore., 55 music teachers and students came to his Piano Clinic. In San Francisco there were 74. He was asked not only to return to each of the cities again next season, but to allow more time for activities in each place, including audition-clinics for students, private consultations and lessons.

Chicago Public Library Exhibit

Rare books on music, including original and first editions of Schubert, Schumann, Chopin, Mendelssohn and Brahms, will be on display in the Music Department of the Chicago Public Library during May, loaned by Dr. Oswald Jonas of the Music Department, Roosevelt College.

School News

Bradley University School of Music events presented during April were faculty recitals by Allen Cannon, violinist, and George Stegner, pianist; Carl Ashworth, cornet, Dean C. Howard, clarinet, and Esther Wilson, piano; and three concerts presented on the High School Concert Tour, by Delta Nu Chapter of Phi Mu Alpha Sinfonia.

Rudolph Ganz and Hans Basserman drew a large crowd to Chicago Musical College Little Theatre when they appeared on the school's Recital Series, April 17, in Sonatas for violin and piano by John Alden Carpenter (1913), and Brahms.

The Chicago Conservatory Symphony Orchestra, Robert Kalter conductor, assisted by members of the Conservatory Chorus, Roy Anderson director, was heard in a concert in Curtiss Hall recently before a large and responsive audience.

The De Young Studios presented Amelia Bozanich, lyric soprano, in a song recital, April 20, including groups of Handel and Mozart; Schubert and Wolf; a French group; one of Serbian folksongs, and another in English. Well Thurman was at the piano.

Artist pupils of Gladys Hemus, presented in song recital in Curtis Hall, Fine Arts Building, Saturday evening, April 21, were Dolores Hornig, Barbara Jesperson, and Shirlee Schuessler, sopranos; and Kathe Kirk and Virginia Hellner, contraltos. Mrs. Hemus was at the piano for her pupils, throughout the program.

Boguslawski College News

The Boguslawski Memorial is offering a vocal and piano scholarship to outstanding talents of Hot Springs, Ark. The first eliminations will be held from May 14 to 19. The final auditions will be aired over station KTHS the following week. The vocal scholarship will be under the tutelage of Basha Malinoff Maxwell, faculty member of the Boguslawski College of Music. The winner of the piano scholarship will study with Lillian Boguslawski. The first Boguslawski Memorial Scholarships were awarded to Carol Smith, vocalist; Mary Jane Mazza and Valerie Urbanek, pianists. . . . Leonard Shure's bi-monthly classes will continue through June. Mr. Shure has just returned from a concert tour. . . . Isaac Van Grove, who has just completed a production for the Illinois Central Railroad, is leaving for New York to present the pageant, Salute to Israel in Madison Square Garden.

Keene Summer Theater Musicals

KEENE, N. H.—The Keene Summer Theater, after 14 years as a regular stock company, will become a musical theater this summer, beginning July 2, according to announcement by Mr. and Mrs. Alfred T. Colony. Under consideration for two weeks run are Die Fledermaus in the new Dietz-Kanin version; Oh! Susanna, a comedy with music based on songs of Stephen Foster; and the revue, Lend an Ear, Herbert V. Gellendre of Broadway will direct. Musical director is Joseph Wood of the staff of Oberlin College. In connection with the professional musical productions, a workshop will be conducted by Mr. Wood in musical comedy, operetta and concert.

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NEW YORK CONCERTS

(*Continued from page* 13)

employed by the 19-year-old pianist in ardent and dazzling renditions of the Handel G major Chaconne, three Brahms pieces, the Liszt Sonata, and the twelve Chopin Etudes, op. 10. He read everything with good style, flawless rhythm, and a fine control of pedaling. His warm and resonant tone had a large variety of nuance and color. Through his uncanny mastery of touch and shading, he imbued the Liszt Sonata with a magnificent line, nobility and passion. He revealed the inspired fantasy on barbaric rhythms in William Spielter's Guaracha Mexicana, a new work. Yet his ability to maintain the esthetically proper tempo, fast or slow, was nowhere better illustrated than in the Chopin Etudes. He interpreted them artistically, with subtle elucidations of inner voices, fascinating rubati, positiveness of phrasing, poetry, charm, and drama. E. B.

TOWN HALL

Jean Hoerner, N. Y. debut, April 5, E.—The young pianist of considerable experience, attractive personality, and undeniable talent was heard by a sizeable, well-disposed audience. Miss Hoerner, while not wholly developed as yet in the deeper interpretative side of her art, shows convincing signs of advancing toward that goal, for she has a good command of her instrument, a tone of lovely quality, and is a musical player reflecting credit on her mentors. Featured was the first New York performance of Alice de Cevée's brief Twentieth Century Suite in three movements, subtitled The First and Peaceful Decade, the Carefree Twenties, and World Upheaval. It was intelligently played by the pianist, who set forth about all that was to be revealed in a work invested with neither originality nor outstanding style elements, but easy to listen to. The composer was present to take a bow. Miss Hoerner began with the Bach-Rachmaninoff Preludio (from Violin Partita in E major), followed by the Bach-Busoni Chaconne, the Schumann Sonata in G minor, op. 22; Four Etudes and Fantaisie in F minor, op. 49, by Chopin; Rumanian Dance No. 1; Bartók; Ondine, Ravel; and L'Isle Joyeuse, Debussy. The Bach-Rachmaninoff work received impressive treatment, and Bartók's rousing, colorful dance brought a sparkling display of technical prowess. Several encores were played. H. I. B.

Samuel Sanders, April 7, A.—Musical gifts of extraordinary versatility and depth were demonstrated by the 13-year-old pianist in his second New York recital. He displayed a rich, well-colored tone and a natural feeling for many of the distinguishing features of compositions as different as those of Scarlatti, Bach, Mozart, Prokofieff, Chopin and Liszt. His best performances, lovely in sound and style, included Scarlatti's Sonata in E, the Chopin Berceuse, lyrical sections of Chopin's B flat minor Scherzo, and the Tarantella from Liszt's Venezia e Napoli. In the latter he achieved much brilliance. But, despite a few hard crescendi, obscured treble passages and forced bass tones, his presentation of the Bach-Busoni Chaconne, with sturdy lines, organlike sonorities ,and suggestions of grandeur, indicated the true scope of his remarkable talent. E. B.

Sylvia Marlowe, April 7, 5:30 p.m.—Exceptional craftsmanship and real differentiation of style marked the performance, solo and ensemble, of the well-known harpsichordist and her guest artists, Julius Baker, flute; Albert Goizer, oboe; Wallace Shapiro, clarinet, and the Kroll Quartet (William Kroll and Louis Graeler, violins; Nathan Gordon, viola, and Avron Twerdowsky, cello). The poise, wit, grace, and vividness of Miss Marlowe's playing suited well Haydn's lively Sonata in D and Virgil Thomson's brief, American, nostalgic, and earthy Sonata No. 4. Nearly always exemplary in pace and instrumental balance were the group renditions of Bach's Brandenburg Concerto No. 5, Vittorio Rieti's Partita (1945) for harpsichord, flute, oboe and string quartet, and Falla's Concerto (1926) for harpsichord, flute, oboe, clarinet, violin and cello. The Rieti Partita proved pleasant, at times wistful, though mainly conservative, with clear lyricism or counterpoint. Falla's Concerto had sparkling Spanish color, playfulness, sophistication, and satire. E. B.

SALLY ALLEN, soprano, who will be heard in New York Town Hall recital, May 14. Beside French songs and lieder, Miss Allen will feature unaccompanied and unusual White Spirituals and American Folk ballads.

Ingrid Rypinski, April 8, 5:30 p.m.—The mezzo-soprano disclosed a warm, ample, essentially pleasing voice of dark timbre in a program of German, French and Israeli songs. Her diction was generally adequate in each language. Her tones usually adhered to pitch, though in almost every work they were produced at times in spread or mouthy fashion. Among the Lieder, Mahler's Wo die Schönen Trompeten blasen received a capable, plain statement of its line and mood. Even if over-emotional in neighboring passages, she produced a few fine phrases in Schubert's Wehmut and Liebesbotschaft. In Richard Strauss' Ständchen she could not quite attain the grace and speed for its soaring lyricism. Her vocalism often functioned in a smooth, subdued manner in Debussy's Proses Lyriques. But she sang most convincingly the rhapsodic or bold Israeli songs by Helfman, Nardi and Lavry, Fritz Jahoda provided admirable accompaniments. E. B.

Michel Chauveton, N. Y. debut, April 8, E.—The 21-year-old French violinist, assisted by the sensitive Brooks Smith at the piano, made his bow in a program which gave evidence of the artist's sincerity. Vivaldi's Violin Concerto in D major was followed by the Partita in E for violin alone by Bach and Beethoven's Sonata No. 10, op. 96, for violin and piano. The second half comprised Fauré's Sonata in A major for violin and piano and Ravel's Tzigane. The seriousness expressed in the program pervaded the playing of Mr. Chauveton. His musicianship is impeccable, his technical adroitness beyond doubt, his tone of the purest. Nevertheless, this rigid self-control sometimes deprived his playing of spontaneity and infringed upon its imaginativeness. If he would let himself go a bit more, his work gives promise of a fine career. H. W. L.

Little Orchestral Society, Thomas Scherman conducting, April 10, E.—An April Mozart Festival opened with a

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youthfully spirited performance of The Abduction from the Seraglio, which a capacity audience received with obvious pleasure. With an excellent new translation by George and Phyllis Mead and with only the charming musical numbers to listen to, the work in concert form was musically delightful. The carefully selected cast was headed by Genevieve Warner, young Metropolitan Opera soprano, in the part of Constanza. Her singing was outstanding, vocally true and responsive, her portrayal sensitive and in keeping with the Mozart tradition. Marilyn Cotlow, whose soprano voice was of lighter texture and more highly placed, was excellent in the part of Blonda. The men were all fine artists, not only vocally, but in their understanding projection of the text, and included Robert Rounseville as Belmonte, Norman Scott, as Osmin; and John Druary, as Pedrillo. Mr. Scherman, conducting, gave competent support to the soloists. W. A. T.

April 17, E.—As the second evening of the Mozart cycle, the Little Orchestra Society, Thomas Scherman, conductor, presented Cosi fan tutte, the master's delicate and inspired opera. The keynote of the work is joy and youth, and it also was the denominator under which the assets of this interpretation were registered. A cast of young singers had been assembled, with Mary Henderson as Fiordiligi, Madelyn Vose as Dorabella, Janet Southwick as Despina, Paul Knowles, as Ferrando, Norman Farrow as Guglielmo, and Frank Rogier as Don Alfonso, all of whom sang with evident joy and abundance. Their familiarity with the stylistic demands of the work was not always so marked, but one of the advantages of their interpretations was the excellent diction, which made intelligible the witty new translation prepared by George and Phyllis Mead. Mr. Scherman sometimes was too aggressive with the orchestra, and one missed the transparency of this lucid score. But he held the singers well in hand, and an occasional lack of precision may be excused in view of his generally spirited interpretation. The capacity audience followed the amusing plot with pleasure. H. W. L.

Zvi Zeitlin, N. Y. debut, April 11, E.—The American Fund for Israeli Institutions presented Mr. Zeitlin, a graduate of the Juilliard Institute of Musical Art, who returned to that country and was a frequent soloist with the Israel Philharmonic Orchestra. During the war the violinist served with the RAF, then came back for post-graduate work at Juilliard. For the past two summers he has been a member of the Music Faculty at Tanglewood.

He opened his program with the Tartini-Kreisler Variations on a Theme by Corelli, playing afterwards Bach's Partita No. 1 in B minor for violin alone with tonal finesse and musical understanding. In Stravinsky's Duo Concertante he gave a most persuasive account, reaching heights of expressional power in the closing Dityrambe. Two Israel Melodies by Oedon Partos received their first performance, showing the interpreter on home ground, as did Robert Starer's Introduction and Hora, whereas Joseph Achron's Hebrew Dance is a more traditional treatment. Schubert's Fantasia in C major, op. 159, in a musicianly and technically brilliant reading, closed the official list, lengthened by encores. Alice Shapiro was the piano associate. H. W. L.

(Continued on next page)

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KEYBOARD MEETING . . . E. D. Gibson, president of Mansfield Civic Music Association, introduces the Nettleton Twins, duo-pianists, to a local four-piano team, Mrs. C. H. Platt, Mrs. George Hall, Mrs. Sam Lockshaw and Thelma Reed, who are members of the Civic Music Association board in Mansfield.

NEW YORK CONCERTS

(Continued from preceding page)

Robert Falk, N. Y. debut, April 13, E.—This fine young bass-baritone revealed an excellent background of artistic experience, which showed to marked advantage throughout the evening. Superior gifts of style, clear enunciation and tonal balance plus a discriminating choice of program material kept interest at a high level. Mr. Falk's production, which tonally seemed overwide, did not fully disclose the values of his basically good voice. Leo Taubman was the accompanist for the program listing an air by Boyce, a Haydn cantata; Hugo Wolf and Brahms numbers; a group of French and concluding songs in Swedish and English with first performances of Vera Eakin's Map of Casco Bay and Ernst Bacon's Casey Jones. John Duke was at the piano for his settings of five poems by Vincent McHugh. M. C.

Marilyn Dickie, N. Y. debut, April 14, A.—The talented 18-year-old Californian pianist, played a substantial program including Beethoven's Eight Variations on "Une Fievre brulante"; The French Suite No. 2 in C minor of Bach; Ländler, op. 171, and the Sonata in A flat of Schubert; and two closing selections of Liszt, Miss Dickie achieved admirable results beyond her years. The Beethoven and Bach works were performed with grace and power, and were generally phrased musically and spontaneously. The faster movements were, however, sometimes rhythmically uneven, with self-conscious super-imposed retards and pauses that were disturbing in the Beethoven and in the Schubert Sonata in A flat. The Schubert Ländler emerged as the most natural and happiest reading of the afternoon, suggesting that it would be interesting to hear Miss Dickie when with greater experience she has become a more developed, more individual artist. D. T.

TIMES HALL

Anna Tendy, April 6, E.—With Martin Rich at the piano, the young mezzo delivered a frank and pleasing interpretation of varied song material which, with her good, even scale, augured well for success as a recitalist. As yet Miss Tendy seemed not thoroughly schooled in a wide color or dynamic range but she evidenced a real gift for song, and her French group was especially lovely in utterance. There was careful work in the classics of Handel, Scarlatti and Mozart; and the Frauenliebe und Lebencycle of Schumann was effectively projected. M. C.

Lillian Freundlich, April 8, E.—In her seasonal recital, Miss Freundlich programmed two sonatas of Scarlatti; the Beethoven Fantasie, op. 77; the D major Sonata of Schubert; two Brahms Intermezzi; Ernest Bloch's Sonata (1935) and a first performance of Miriam Gideon's No. 3 Piano Suite. A good school of playing, flexible technique and an experienced mellowness in tone and style were assets in the pianist's work. The five Gideon pieces attempted to capture labeled mood values which were fleetingly impressionistic. M. C.

Dubose Robertson, April 10, E.—Beginning his program unconventionally with a group of early English songs by John Dowland, delightfully accompanied by Suzanne Bloch, lutenist, the tenor demonstrated not only selectivity but an intelligent understanding of suitable vocal repertory. The Dowland numbers, sung with clarity of tone, and style, were followed by Bach and Handel arias; a group of French, ancient airs, Debussy and Fauré; and the first act tenor Narrative from Boheme. James Quillian was at the piano for these and for the concluding groups of lieder and English songs. The tenor's pleasing lyrical gift for tone and style warmed into climactic delivery in the Rochberg settings of excerpts from The Song of Solomon. Additional numbers attested the appreciation of the audience. M. C.

Theodore Haig, N. Y. debut, April 11, E.—The pianist's list opened with first performance of Stanley Bate's Prelude No. 12, followed by Mozart's Variations on Come un Agnello by Sarti (K. 460) and Liszt's Sonata in B minor. His interpretation of the last work showed his interpretative merits and shortcomings. Mr. Haig is an imaginative musician with a strong romantic leaning. His reading was most convincing in the lyric passages. The octave runs lacked cleanness and the more forceful moments were deficient in the monumentality required. In the second half, he offered compositions by Brahms, Chopin, Debussy, Fauré, closing with Bartok's Allegro Barbaro, to a warmly applauding audience. H. W. L.

New York Trio, N. Y. debut, April 13, E.—Prominent as individual artists, Fritz Jahoda, pianist; Rachmael Weinstock, violinist, and Otto Deri, cellist, established themselves as a chamber music group of brilliant parts. The Trio, in residence at the College of the City of New York, played to a discriminating and enthusiastic audience that almost filled the hall. Programmed were the Trio in D minor (K. 442) by Mozart;

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Trio of Walter Piston; Third Concerto for piano, violin and cello, by Rameau; and Trio in C minor, op. 101 of Brahms. The last-named masterpiece formed a fitting climax to the evening, its Andante Grazioso movement literally singing its way into the hearts of listeners. Mozart's lilting "opener" was dashed off with élan. Piston's complex four-movement contribution had expert performance. Rameau's delightfully musical concerto was made to sparkle in its interpretation treatment by the three musicians, who won a merited collective triumph at this successful debut event.

H. I. B.

CARNEGIE RECITAL HALL

League of Composers, April 6, E.—A program of contemporary music was provided by the League of Composers at the third recital in the series of Publisher-Artist events. These lists are "presented for the particular interest of interpretative artists, to find new compositions for their future repertoire." The catalogue of The Southern Music Publishing Company, Inc., was drawn on for this occasion.

The first performance of Jose Ardevol's Habanera and Invention from Six Piano Pieces was a featured item of complex inventive form that gave Ruth Strassman Bazelon several minutes of super keyboard activity. The same can be said for her fine pianistic agility in Irwin Bazelon's group of short pieces from his Piano Suite for Young People, and Anis Fuleihan's From the Aegean, four atmospheric atonal scenes. The paramount feat was attained by Frances Magnes, who coped as an outstanding virtuoso (*sans* printed notes) with Tibor Serly's Sonata No. 2, "in Modus Lascivus," for solo violin. It has four taxing movements; the pizzicati figures in particular make technical demands that were meticulously met in the Allegretto-Menuet movement.

The program began with Charles E. Ives' lengthy Piano Sonata No. 1, an atonal product that had virtuoso treatment by William Masselos. With Kenneth Zimmerli at the piano, Chloe Owen, soprano, sang well a group of songs by Robert Ward, Gail Kubik, David Diamond, Henry Cowell, Ned Rorem and Lukas Foss. The concluding offering was Ives' agreeable Sonata No. 1 for Violin and Piano, enlisting the expert services of Max Pollikoff, violinist, and Mr. Masselos. This work utilizes familiar hymn tunes, including Watchman, Tell Us of the Night. A large audience attended the concert.

H. I. B.

Libbie Beziel, April 7, E.—The attractive mezzo-soprano was heard in arias by Gluck and Donizetti, French and Italian songs, German lieder, and an English group by Mana-Zucca, Charles Kingsford, Randall Thompson and Frank La Forge. The young singer—she is only nineteen—revealed a pleasing voice and, in general, a clear promise of growing artistry. Her worthy accompanist was Mary Susan Singer.

D. T.

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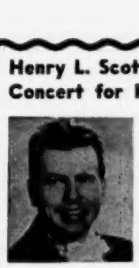

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MUSICAL JOTTINGS

Carnegie Hall has ended its ticket concession (since its founding in the hands of a single family) and will administer the box office itself. . . . **Robert Merrill** will sing in the second annual Queens Music Festival and **Morton Gould** will conduct. . . . The **Boston Symphony Orchestra** had a deficit of $280,000 during the last year, **Oliver Wolcott,** chairman, reported at the annual meeting of the Friends of that organization. . . . **Harold Morris** has been granted the 1951 publication award of the Society for the Publication of American Music for his Trio for piano, violin and cello. . . . **Aaron Copland** and **Alfred Einstein** have been appointed to the Educational Advisory Committee on Music of Brandeis University. . . .

The Philadelphia City Council's finance committee approved an appropriation of $50,000 for Robin Hood Dell, in return for three free concerts. . . . The MS. of **Haydn's** first "London" Symphony was sold for $7,140 at an auction in Berlin; other rarities and their prices were: **Schumann's** Sonata in C minor, $357; an unknown **Beethoven** letter to his publisher, $833; **Bach's** Cantata No. 188, $357. . . .

President Truman expressed his approval of National Music Week in a letter to the committee of that organization, in which he particularly praised the efforts on behalf of workers in our defense industries. . . . **Dusolina Giannini** was compelled to conclude her first performance as Amneris with the N. Y. City Opera after the third act, because of after-effects of an attack of "flu," and **Lydia Ibarronda** then took over. . . . Eighty of the "Met" chorus were sworn in as Auxiliary Members of the N. Y. Fire Dept., after taking a loyalty oath. . . . A campaign is under way by the **American Symphony Orchestra League** to organize its member units to press Congress for repeal of the Federal admissions tax on concerts. . . . The **New England Conservatory** is presenting four concerts of works by composers of that region.

Vaughan Williams is composing a Concerto Grosso for string orchestra to mark the 21st anniversary of the Rural Schools Association of England. . . . **Sigmund Romberg** is at work on a new musical show for Broadway next season; M-G-M is also planning a film on his life and works. . . . **Dr. F. Melius Christiansen,** founder and conductor-emeritus of the St. Olaf Choir, was feted on his 80th birthday at a special concert of the organization in the presence of the Governor of Minnesota and other notables. . . . **Ralph Hunter,** who trained the **Robert Shaw** Chorale for **Toscanini's** recent performance of **Verdi's** Requiem, has been appointed director of choral activities at Radio City Music Hall. . . .

Marriage of **Eleanor French,** daughter of **Mr.** and **Mrs. Ward French** (the former is chairman of the board of Columbia Artists Mgt.) and **Hendrik Booraem, Jr.,** took place on April 14 at the home of her parents in Westport, Conn. . . . **Suzanne Danco,** Belgian soprano, now on an American tour, was among the winners of the Grand Prix du Disque for the second consecutive year. . . . **Shirley Russell,** American soprano of Covent Garden, made her debut with success as Susanna in **Mozart's** Marriage of Figaro with the N. Y. City Opera. . . .

Associate Justice **Raymond B. Baldwin,** of the Connecticut Supreme Court of Errors, was the narrator in **Prokofieff's** Peter and the Wolf with the Hartford Symphony under **Moshe Paranov.** . . . Works by **H. A. Schimmerling** and **Montague Cantor** were performed by the Composers' Forum at the McMillin Theatre, April 7. . . .

The Red Rose and the Briar, folk opera by **Irving Mopper,** with text by **Irwin Stahl,** was scheduled for a week's series of performances at Syracuse University. . . . **Alfredo Casella's** one-act chamber opera, La Favola di Orfeo, had its American premiere in a concert version by Los Angeles City College opera workshop, under **Adolph Heller's** baton. . . . Concert in memory of **Ernest Hutcheson** was held at Juilliard, the program given by his faculty colleagues, **James Friskin, Muriel Kerr** and **Catherine Aspinall.** . . .

Fritz Busch has been engaged as chief conductor of the Vienna Opera, assuming duties Nov. 1; he retains his post as conductor with the Stockholm Royal Opera. . . . **Marcia McCallister,** a student at Chicago Musical College, was married to **Donovan Schumacher,** member of the St. Louis Symphony. . . . **Serge Koussevitzky,** who recently toured here with the Israel Symphony, was given the **Zavel Zilberts** Memorial Award by the American Jewish Review. . . . The **Brooklyn Community Symphony,** founded last October by the Brooklyn College Division of Community Service, with **Milton Katims** as conductor, made its debut at the Academy of Music, April 28. . . .

Carnegie Hall Pop Concerts this year are limited to seven during week of June 2 and will be under management of **Daniel Rybb;** 60 members of the N. Y. Philharmonic-Symphony will play. . . . At the Roxy Theatre that organization as a whole will appear for 2 weeks beginning May 9, with **Mitropoulos** conducting and **Michael Rabin,** 15-year-old violin prodigy (son of a member of the orchestra) as soloist. . . . **Jennie Tourel,** mezzo, who took plane for her fifth postwar tour of Europe, toted along an eight-pound steak for some English friends. . . . **Anne Jeffreys** and **Ted Scott** of the cast of Kiss Me, Kate were guests of honor at the annual dinner of the **Shakespeare** Club of N. Y. at Town Hall, April 22. . . . **Helen Kwalwasser,** violinist, suffered a bruised shoulder and knee in an automobile accident near Tuscola, Ill. . . . Yeshiva University has founded a music department with **Dr. Karl Adler** as head. . . . The Little Orchestra Society, under **Thomas Scherman,** and singers, gave an abridged version of H. M. S. Pinafore at Hunter College. . . .

Kirsten Flagstad left for London by air for appearances there and at Paris Opéra. . . . **Howard Mitchell,** conductor of the National Symphony, Washington, D. C., was awarded a citation by the National Conference of Christians and Jews in Constitution Hall; presentation was by **Eric A. Johnston,** chairman of World Brotherhood Week and Economic Stabilization Administrator. . . . **Eleanor Steber** is turning over royalties of her disc of **Samuel Barber's** Knoxville: Summer of 1915, to Dumbarton Oaks, which aided in subsidizing the recording. . . . **Elisabeth Schumann** and **Rudolf Serkin** contribute their services for a benefit concert for the National Music League at the Waldorf-Astoria on May 9. . . .

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NEW BOOKS IN REVIEW

Some of the books this month can be paired off. Let's start with *The Maestro* by Howard Taubman (*Simon and Schuster*, 342 *pp.*, $5) and *The Story of Arturo Toscanini* by David Ewen (*Henry Holt & Co.*, 142 *pp.*, $2.50). Both, of course, are studies of the great Italian conductor, and both stress the purely biographical end. Neither author has resorted to any padding; and since the Taubman book is over twice as long, it has about twice as much information. Besides, Taubman was sitting in a strategic position not occupied by Ewen. He not only had the morgue of the New York *Times* (of which he is music editor) upon which to draw for information, but he also had the inestimable advantage of many talks with the maestro when he accompanied the NBC Symphony on its coast-to-coast tour. Thus, where Ewen had to fall back upon information accessible to any researcher, which means a well organized but not particularly noteworthy book, Taubman had access to sources available to nobody else.

He has made good use of them. The book reads like the product of the first-class journalist he is—fast-moving, thorough but not bowed down by superfluities, anecdotal but not flippant, respectful but not subservient. In the last eight chapters Taubman attempts a musical estimate, and throws much light on Toscanini's methods and procedures. One anecdote he quotes is a perfect picture of the man. Seems that Toscanini, when he was on tour with the Philharmonic, was seated in a corner of a parlor car, going over a score he was to conduct that night. "The men could watch him waving his arms, beating time and giving cues to an invisible orchestra. At one point he gave a signal straight ahead of him—obviously to the wind section—and suddenly shouted, 'No! No!'"

Dissertation

A dissertation named *Duo-Pianism* by Hans Moldenhauer (Chicago Musical Press, 400 pp., $4.90) examines all aspects of two-piano ensemble. Much information is present, even if Moldenhauer does make far too much of an overestimate of the importance of two-piano work in the current musical scheme of things. He also weakens his case by some of the "authorities" he quotes, by some rather reckless statements and lavish enthusiasm. He calls, for instance, Chopin's Rondo in C a major work, which it isn't, and he approaches perilously near the ridiculous in a series of rhetorical questions about Liszt's *Concerto Pathétique*. Some mis-statements of fact also are present. And yet there is nothing basically wrong with this book that a ruthless editing job wouldn't cure. This still remains a work chockfull of information; only, in its present form, some of Moldenhauer's sweeping statements must be accepted with a grain of salt.

A Chopin Discography

The Archives de la Musique Enregistrée of UNESCO have issued their first volume—a complete discography of the works of Frederic Chopin, under the editorship of Armand Panigel, with introduction and notes by Marcel Beaufils. There are 253 pages, and the text is in French. It's a fine piece of scholarship, unique in its field, exceptionally complete. A knowledge of French, of course, will be required to read Beaufils' notes, but the major part of the text, the discography itself, can be read by anybody. Future volumes will include Bach and Mozart, and will form a body of valuable reference works.

Another unusual book is the *Erich Lachmann Collection of Historical Stringed Musical Instruments* (*Allen Hancock Foundation, University of Southern California*, 53 *pp.*, $7.50). The text is by Lachmann, and there are 24 magnificent photographs by Irvin Kershner. The book itself is folio size—about 12 by 17 inches; the tipped-in illustrations, which can be removed for mounting if so desired, are 8½ by 11. It is an example of superb book design, and the illustrative plates are breathtaking. Lachmann's collection includes instruments and bows of the early 17th, 18th and 19th centuries, and his commentary is short and to the point. "Nothing quite like this book has ever been done before," cries the accompanying leaflet, and one is tempted to agree. If you want to make a real present to some string player you know, this volume will make him very happy. H. C. S.

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NEW PUBLICATIONS IN REVIEW

Scores: Symphony No. 2, by Charles Ives ($6). Marriage of Figaro Overture, by Mozart (50c) Southern Music Publishing Co., Inc.). The Marriage of Figaro Overture is a Cranz edition to which has been added, under the pages of the score, a piano reduction by Anis Fuleihan.

Ives' Second Symphony was composed mostly between 1897 and 1901, though part of the last movement goes back to 1889. The instrumentation calls for piccolo, 2 flutes, oboes, clarinets and bassoons, contrabassoon, 4 horns, 2 trumpets in A and B flat, 3 trombones, tuba, timpani, snare drum, bass drum and strings. Duration is about 35 minutes. It is a strongly nationalistic score, a little less "primitive" than some of the other Ives works, but intensely melodic, filled with Americanisms, and also with the unanticipated, daring touches that are never absent from the composer. The movements are Andante moderato, Allegro, Adagio cantabile, Lento maestoso and Allegro molto vivace. In the fifth movement, at the very end, Ives has a rousing time introducing Columbia, the Gem of the Ocean, played by the brasses, as a counterpoint against the other thematic material. This Second Symphony may lack polish, to a certain extent, but it is a strangely moving and beautiful work.

For Two Pianos: The Bat, a Fantasy from Johann Strauss' Die Fledermaus, by Pierre Luboshutz (J. Fischer & Bro., $3). Here is still another concert transcription of Strauss' inviting score. Luboshutz, an old and skillful hand at music like this, has a good time seeing to it that both partners of the two-piano ensemble have plenty to occupy themselves with, from the fancy introduction to the inevitable polyphonic working of themes toward the end. Also the writing sounds much more difficult than it actually is. Duo-pianists should love it.

Tarantella Sevillana, by William Walton (Oxford University Press, $2). More burlesque from the clever Façade. Sections of the suite already have been arranged for two pianos. This Tarantella Sevillana is a giddy affair with abrupt transitions, gay themes, peppy harmonies and a general air of brashness—the ideal thing to lighten a two-piano concert after some heavy going of Brahms.

Five Dances, op. 1, by Paul Creston. Yellowstone Park Suite, by Nicolas Slonimsky (Axelrod Publications, Inc., $1.25, each). Creston's Five Dances are named Daemonic, Primitive Idyl, Villanella, Sarabande Lugubre and Tarentella. They are skillfully devised concert pieces that are grateful to play, lying well in the hand. Several of them—Tarantella, for instance, or Villanella—would make fine studies in chords and thirds. Slonimsky's seven-minute Yellowstone Park Suite has seven movements—Continental Divide, Black Bears, Paint-Pot Basin, Fumaroles and Solfataras, Clepsydra (Water-Clock Geyser), Roaring Mountain and Old Faithful. Slonimsky had his tongue in his cheek for some of these pieces, which are clever, amusing, and not too difficult to play. There also are coy prefatory remarks before each piece.

Two Fantasy-Pieces, by Rachmaninoff (75c). Eight Cantilenas, by Alexandre Tansman ($1) (Leeds Music Corp.). In a prefatory statement, Alfred Mirovitch, the editor, informs us that these two works are being published for the first time from recently discovered manuscripts. The first of the Fantasy-Pieces, in G minor, dates from 1899; the second, in D minor, seems "to point to a still earlier period." Both are rather attractive student pieces, highly pianistic, and not too difficult (though not by any means easy). The Tansman Cantilenas are short works subtitled Homage to J. S. Bach. The Postlude is identical with the Prelude. Bachian treatment and figurations are used throughout the eight Cantilenas, though the harmonic idiom is frequently something Bach never would have dreamed of.

Five Tributes, by Anis Fuleihan (Southern Music Publishing Co., Inc., $1.50). The Tributes here are tributes to eighteenth and seventeenth century music, and the five movements are named Prelude, Minuet, Gavotte, Sicilienne and Capriccio. Unlike much of Fuleihan's writing, the texture is smooth, with a minimum of dissonance, a maximum of direct melody, and considerable legato phrasing. There is much charm to this set, which is effectually laid out for piano.

DOWN PUBLISHER'S ROW

Contests and Awards: The Gershwin Memorial Contest for an orchestral work written by an American composer under 30 years of age now includes, in addition to the $1,000 cash award, a performance by the New York Philharmonic, a recording by Columbia Records and the inclusion of the winning work in the Chappel rental library with the composer entitled to the customary royalties, and a week in New York City with travel and living expenses paid. The seventh annual contest closes on Aug. 31. . . . In order to celebrate the 20th anniversary of its founding, the Accademia Musicale Chigiana is holding international competitions in 1951 for the following works: (1) a Concertino for guitar and chamber orchestra in three movements; (2) a Quintet for guitar and string quartet; (3) a composition for guitar alone (Sonata in 4 movements, a Suite, or a Fantasia). The compositions must be unpublished and never performed. The prizes will be, respectively, 250,000, 150,000 and 100,000 lire. The works winning the contest will be performed this year in Siena. Scores must be sent before July 30, 1951, bearing only a motto, which shall be repeated on a sealed envelope containing the name of the composer, to the Accademia Musicale Chigiana, Siena, Italy. The contest is open to musicians of all nations. The jury reserves the right to withhold awards if no worthy MS. is found. All MSS. will become the property of the Accademia. . . . Guggenheim Fellowships for work in various musicological fields have been awarded to Dr. Donald Jay Grout (Early 16th century church music), Dr. Leo Franz Schrade (History of Church Music from the beginning of the Christian era to the 16th century), and Oliver Strunk (Music of the Byzantine Liturgy). . . . Guillaume Landré, the Dutch composer, was given an award by the ISCM for his Quatre Mouvements Symphoniques.

Premieres: Roger C. Hannahs' setting of Te Deum Laudamus, which won the Church of the Ascension's Award for the Fourth Anthem Competition, will receive its first performance on May 3 at the Church of the Ascension under the direction of Vernon de Tar, organist and choirmaster. . . . Ross Lee Finney's second Concerto for Violin and Orchestra was premiered this month by the University of Michigan Symphony Orchestra under the direction of its conductor, Wayne Dunlap.

Scores Wanted: Josef Zimbler, founder and musical director of the Zimbler Sinfonietta, which plays without a conductor, and gives programs of rare old and contemporary music, will welcome new scores for string orchestra (17 strings). They may be sent to Mr. Zimbler c/o Symphony Hall, Boston, Mass. This organization recently premiered a Notturno for strings and harp by Irving Fine, and some time ago introduced the Serenade for 15 Strings by George Antheil, and a new version of Malipiero's quartet, Rispetti e Strambotti, especially made for string ensemble by the composer. . . .

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BERNICE FROST SAYS...

WHAT SHALL I PLAY?

Too often teachers become so involved in the details of their lessons that they lose sight of the main objective—teaching the pupil to PLAY the piano.

While every teacher knows the first objective to be the creating within each pupil of a love of and interest in music, it is nevertheless the responsibility of instructors to give to pupils the ability to perform—to play a piece as soon as this is possible. Sometimes it should be accomplished even before it is seemingly feasible—by rote procedure.

Little does the pupil know of all the many divisions there may be in a lesson. He neither knows nor cares; he simply wants to play the piano.

Keeping in Performing Trim

When a few solos are learned, are they kept in "playing condition?" Does every pupil have at his command a repertoire of four or five solos?

Unfortunately, the answer is usually "no." How many times are pupils asked by friends to perform, and the reply is "I have forgotten all my pieces."

This inability to perform for friends establishes within the pupil a sense of failure and in many cases a hostile feeling for the subject.

Every teacher must realize the responsibility of keeping pupils prepared to play for anyone at any time. This is part of piano study.

"Actual Playing" Benefits

Indeed, there is often a temptation to stress musicianship or technic for awhile, and lay memory work and repertoire aside for the time being. This is wrong; though the teacher can usually find weaknesses and may wish to strengthen them, he should never do this at the expense of the latter.

The attributes to be gained (aside from performance) come with greatest force through the student's experience of actually playing the piano.

Let every teacher make increased effort to prepare every pupil to be able —and willing—to perform anywhere at any time a repertoire of at least four solos.

Fatigue

What is to be done with a pupil—an advanced player—who becomes fatigued after playing only a short time? Her technic is splendid, and yet she tightens and becomes stiff in solos requiring facility. H. F., PENNA.

One does not wish to contradict any of your statements, but the only answer to this seems to be that your pupil does not have sufficient technic. She cannot have a "splendid" technic, as you state, or she would not tire and become stiff. Give her easier literature with slower tempi. Give less isolated technic, but increase technical work taken from the pieces.

No Recital Work

What can one do with a pupil who refuses to play in recital, or even in studio groups of informal nature? The pupil is not being unpleasant, but just refuses to take part in the playing. P. Y., UTAH.

Do not continue to ask this pupil to play in your gatherings. Stress the fact that it is a privilege to be asked to play and that those who are asked are the students who have attained a good standard of performance.

Child's Lessons

What can you do with a child who absolutely dislikes her piano lessons and is forced to continue because the parents insist upon them? She does not practice at all, and is unmusical and slow in learning. T. P., MASS.

If you have not had a talk with the parents, do so. If they still insist upon their daughter having lessons, agree to continue the work only if they will be responsible for one half hour of daily practice.

If they will accept this responsibility, you may have some good results; but if these do not follow, be content and make the lesson a very happy time for both yourself and the pupil.

This can be done by not trying to accomplish too much at each lesson and teaching the child to play some pieces, by rote, if not by reading.

NEW MUSIC FOR THE TEACHER

Reviewed by Henry Harris

For Piano

LITTLE PIECES FROM THE EARLY CLASSICS, 60c. These are 8 interesting but not well-known examples from the 17th-18th century, worthy of a place on a recital program or for study along with the usual Bach. Grade 3-4, arranged and compiled by Leopold J. Beer. YOU CAN PLAY THE PIANO! by Ada Richter, 75c and LITTLE PLAYERS GROWING UP, by Robert Nolan Kerr, 75c. Both of these are for pupils who have passed the beginner's stage and can use imaginative supplementary material. The first is the 3rd part of a series, and is for older pupils, the other for younger players. NOAH AND THE ARK, by Ada Richter, 60c. Not exactly instructive material, but rather a story with music to entertain young children. 8 pieces, not harder than grade 3, illustrate the narrative. DAWN IN OLD MADRID and MOSS ROSES, 35c each, by Vernon Lane, and JINRIKISHA RIDE, by Anne Robinson, 30c. These are an easy grade 3, each in definite character. Having a habanera rhythm, waltz time, and an oriental effect with successive fourths respectively, each has a pleasing content while providing instruction. CHIEF RED FEATHER, 30c and GYPSY DREAMS, 35c, by William Scher. The first has the Indian flavor with repeated 5ths in the left hand, key of A minor, for grade 2; the other is every inch a Hungarian Rhapsody, requiring a bright pupil to follow the tempo changes and the many different note values. A very rewarding piece for grade 4. CHRISTMAS EVE, RED-WINGED BLACKBIRDS, NODDING BUTTERCUPS, and OLD MISTER SANDMAN, by Louise E. Stairs, 30c each. The first 2 have words, and the last 2 are pleasing waltzes, all grade 2. Theodore Presser Co., Bryn Mawr, Pa.

FISCHER'S PIANO BOOK. A First Book (Parts I and II) (J. Fischer & Bro., 75c each). Part I and Part II are separate books planned to follow the very first book of this set, a beginning volume for the young piano student. Again the selection is weighed with care, and the material is designed to develop musical taste, ear training, early musicianship and beginning technic. The little pieces include Beethoven, Mozart and less eminent writers, as well as folk numbers. The presentation is in large notes, and with enough lively rhythmic accents to hold the interest of the young. There is a foreword by the editor, Howard D. McKinney.

For Violin

DREAM OF QUITO, by H. Murray-Jacoby, 50c. An eloquent melody for violin and piano, declamatory in style and needing a sonorous rendition. FAREWELL, by Eyvind Alnaes, 40c. Subtitled "The Sailor's Last Voyage," this piece for violin and piano is built with short recitative-like phrases, as if depicting sentences spoken by two friends. Arr. by Jeno Donath. Theodore Presser Co., Bryn Mawr, Pa.

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Up and Down the Guild Keyboard

By Grace White

$5,000 in Cash Prizes

Dr. Irl Allison, President of the Guild, announces that there will be $5,000 in cash prizes for the 1952 Recording Competition, top prize to be $300, and others reaching down into all grades. It is important that those wishing to enter realize that they must be in regular non-competitive auditions this year in order to take part in the fall competition.

Composition Test

Among the 125 pieces sent in for the National Guild Compositions Test, 13 states were represented by 20 teachers. Mrs. S. Miller, of New York, sent in works by the highest number of pupils —28 compositions. Winifred Buck, of East Orange, N. J., is National Chairman of the event. John Mokrejs, of Los Angeles, is the adjudicator.

News of Guild Members

Carl Friedberg, teacher of many famous artists, some of whom have been cash prize winners in the Guild Recording Competition, will give a master class and a recital at the University of Kansas in June. The Carl Friedberg Alumni Association is sponsoring a series of spring concerts given by Jeanne Rosenbloom, Jack Kirstein, Lonny Epstein, Elizabeth Hazam and Dorothy Jonas.

Mme. Ondricek has accepted a position on the faculty of the Boston University College of Music. Her pupil, Luise Vosgerchian, has returned to concertizing in Europe after a brief tour of East Coast cities. Andrew Heath, another of her artist students, was soloist with the Tonkünstler Symphony in Vienna and will appear as conductor at his next concert.

Leo Podolsky will fly across the U. S. to New York, change planes, and be off for Europe, where he will be joined by Robert Hoffman (top prize winner in Guild Artist category at the Cleveland Convention of 1950). Mr. Hoffman will play in Berlin, Hamburg, Frankfort, Paris, Amsterdam and Salzburg, also in Luxembourg.

Loretta and Murray Dranoff are giving fifty-six concerts, traveling in their own van, which carries two grand pianos. They met in the studio of Clarence Adler and since their marriage make their home in Bridgeport, Conn.

George MacNabb of the Eastman School Faculty, will judge the Spokane Music Festival, May 6 to 13. . . . Genia Robinor gave a faculty recital at the Settlement Music School in Philadelphia. . . . Irma Schenuit Hall, of Milwaukee, was soloist with the Racine Symphony. . . . Iva Loughlen Guy gave a paper for the Washington Music Teachers treating of four recent piano forums. . . . Robert Carter was heard in a recital at the East Carolina Teachers College, then judged the High School Festivals throughout North Carolina. . . .

Dr. Richard Werder, Artist cash prize winner, adjudicator and soloist at the recent convention, is to address the Tennessee Music Educators in Nashville. . . . Isadore Freeman, pianist of the Paterson trio, sends programs of the trio from various East Coast cities. . . . Alice Hackett gave a lecture-recital on Debussy in Fort Dodge, Iowa. . . . Ireyne Starikoff played a program of French

LaSalle Spier, composer-pianist. The National Symphony (Howard Mitchell conducting) in April played Mr. Spier's Invocation. The National Gallery Orchestra (Richard Bales conducting) performed his Invocation and Epilogue during the same month in the Gallery, and will repeat them in five concerts on the May tour of the orchestra. Mr. Spier is chairman of the large Guild chapter in Washington, D. C.

Rosamonde Lewin, of New York, winner of $250 in 1951 Guild Recording Competition, entered by Mme. Rosina Lhevinne. She holds a B.S. and M.S. from Juilliard School; studied for five years with James Friskin; won an honorary scholarship there, also a piano scholarship and soloist award with orchestra at Chautauqua. She was a winner in the Young Artist series at the Brooklyn Academy of Music.

music at the home of Countess de Zaruba; two programs for the Chopin Society; appeared at Henry Steigner's Wednesday Musicales, and gave a recital for the benefit of St. Barnabas Hospital. . . .

Guild teachers whose pupils appeared at the recent Composers Concert in Fischer Concert Hall, Ethel Glenn Hier, chairman, are: May Etts, Rose Raymond and Edwin Hughes. . . . Ada Brandt, associate of Dr. Guy Maier, will give summer lecture courses to teachers. Her pupil, Phyllis Hanson, was chosen by the Auditions Committee to give the final recital of the season in the Concert Series in Aurora, Ill. . . . Judy Powell won a scholarship in the University of Illinois.

Anthony Kooiker, of the faculty of Hope College, in Holland, Mich., gave a recital at Carl Fischer Hall in New York. Mr. Kooiker was for three years accompanist for Albert Spalding. . . . Elizabeth Boettcher, who has received all her training with Dorothy Morrow of Brooklyn, interpreted a very demanding program for a large audience at Fischer Hall. . . . Waco has just held its seventh Bach Festival, with the teachers of the Guild, the M. T. A., public schools and Baylor University all cooperating.

Guild Winners with Orchestras

Dianne Rogers, pupil of Isabel Scionti, was soloist with the Houston Symphony on a nationwide broadcast.

Walter Charmbury reports that Olga Llano, formerly a Guild student with Merle Holloway and Mrs. Charmbury, is to be soloist with the Chicago Symphony next season, and his own two Rollins College Students, Jeannine Romer and John Philips, were soloists with the Central Florida Symphony this season.

Paul Clarke Stauffer is sending out many young professionals. Most recently Milo Van Voris gave recitals for M. T. A., Rotary, Women's Clubs of West Coast cities, and will be soloist with the San Diego Youth Symphony. Kenneth Z. Mansfield won a Harvard scholarship and is studying with Heinrich Gebhard. He will return to the West in time to be soloist with the orchestra in San Diego.

Patricia Prentzel, Guild cash prize winner and Rita Loving, both from the studio of Katherine Frost, were selected to take the piano parts in the Saint-Saens Carnival of the Animals when it was done by the National Symphony Orchestra in Constitution Hall, Washington, D. C.

Ten-year-old Judith Westerfield, a pupil of Alice Davis Berryman, was engaged to appear at the adult series of the Omaha Symphony after her presentation of a Mozart Concerto at a Children's Concert brought her many recalls. . . . Zola Mae Shaulis, the little girl who won a cash award last year in the Guild Recording competition, has played again with the Philadelphia Orchestra; this time dressed as Mozart. In April she was soloist with the Pittsburgh Orchestra. . . . Sylvia Soloman, pupil of Hazel Dorey, was soloist with the Williamsport Symphony in its home city and on tour. . . . Roger and Theodore Pries gave an elaborate program at the Harold Pries School of Music and at the Congressional Club in Washington, D. C.

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SCHOOLS and STUDIOS

Ellerman Singers in Varied Bookings

Singers from the studio of Amy Ellerman are concluding an active season. Howard Vandenburg, tenor, who was runner-up in the concert award final auditions of the American Theater Wing, was offered a contract with the New York City Opera on the spot by Laszlo Halasz, one of the audition judges. During the Longone Operalogue series at the Hotel Pierre, Mr. Vandenburg was heard in the "Ring" cycle. He has been engaged as tenor soloist of the Greenwich Village Presbyterian Church.

Eleanor Daniels, contralto, has completed five weeks in the leading role of Mary in Open the Gates, an opera by Dai-Keong Lee and Robert Payne, presented by the Black Friars Guild. Others in the case include Roland Miles and Alfred Calamoneri.

Three artists from the Ellerman studio have been selected for the 1951 Carnegie Pops season: Jean Swetland in the singing lead with Miklos Gafni, Hungarian tenor, in a Viennese Night; Joseph Scandur, baritone, and Beth Pettigrew, soprano, in a Western Night. Mr. Scandur was guest soloist for the Metropolitan Life Insurance Glee Club's concert of May 2.

Everett Griek is the newly-engaged tenor soloist for the Rockville Centre Congregational Church. Loraine Nolan, soprano, was selected as one of the artists for the New York Singing Teachers Association series of concerts. Sarah Bettis, contralto, has completed a night club circuit of the West. John Bacon is appearing in Elijah for the Easton Oratorio Society. Many of the Ellerman artists are singing in the Luigi Rossini Opera Workshop performances.

Oberlin Modern Festival

OBERLIN, O.—The Oberlin Conservatory of Music presented a Festival of Contemporary American Music last month in two concerts in Warner Concert Hall. First performances were given Trio by Walter Aschaffenburg, Salvatore Martirano's String Quartet No. 1, Watch, America (patriotic hymn) by Herbert Elwell, The Temptation of Jesus by Thomas Canning, Song of a Second April and Hopi Flute Songs by Bain Murray, From a Lost Continent by William Grant Still, Lyric Symphony (first movement) by Dana Haigh, Edward Mattos' Elegy for baritone, viola and string orchestra, and Joseph Wood's Poem for Orchestra. Other composers represented on the programs were Normand Lockwood, Robert Crane, Theodore Shapiro, G. Winston Cassler, Peter Mennin, Bernard Fitzgerald, Walter F. Anderson. Some of the composers whose works were premiered had other scores presented also.

Other March events included a recital by Pierre Fournier, a concert by the Cleveland Orchestra conducted by George Szell, and a faculty chamber music program.

Marlboro School Plans Auditions

Applications for study at the Marlboro School of Music, Marlboro, Vt., July 1-Aug. 18, will be received only until June 1, and the number of students is limited. Auditions for scholarships will be held on May 2 in New York.

Barth Courses for Five Cities

Hans Barth will give Refresher Courses in piano teaching this summer at the following places: Texas State College for Women at Denton, June 11 to 16; Houston, June 25 to 30; Indianapolis, July 9 to 14; Mars Hill College, Mars Hill, N. C., July 23 to 28; The Connecticut School of Music, New London, Conn., Aug. 6 to 11; and Syracuse, N. Y., Aug. 20 to 25.

This year the course consists of one six-day session, combining technic and repertoire. Each of 25 branches of technic will be illustrated with a passage in a composition useful in teaching. On the sixth day, members of the class are invited to bring a pupil with them, to play in the students' class. On the preceding evening, some of these pupils will play in a recital.

Boston University Singer Featured

BOSTON.—Frederick Sullivan, baritone, one of the soloists in Boston University's presentation of Handel's oratorio Samson in Jordan Hall on April 16, has had experience on Broadway and in Hollywood, having been in both productions of Winged Victory. The 27-year-old veteran, who will be graduated from Boston University this June, is preparing to be a music teacher. He has had roles in opera productions at the University, with the New England Opera Theatre, and at Boston clubs.

Mr. Sullivan also was starred in the finale of the University Music Festival on April 20, when Sarah Caldwell's Boston University Opera Workshop presented, in Hancock Hall, Robert Middleton's Life Goes to a Party and Verdi's Falstaff. The other features of the festival were a band concert on April 17 and an orchestral one on April 9.

Converse College Gives Premiere

SPARTANBURG, S. C.—A gala program was given at Converse College on April 5, when the extensive music life of this community went on display for the state convention of the National Federation of Music Clubs.

The program, titled Growing Up With Music, began with the elementary grade school children performing the Haydn Toy Symphony on rhythm instruments. This was followed by the 250-voice high school mixed chorus performance of I Hear America Singing, by Walt Whitman. The college level was represented with an excerpt from the Festival opera and selections by the Spartanburg Symphony, Pedro Sanjuan conductor.

The final number was the first performance of a new anthem by Edwin Gerschefski, dean of the School of Music, There Is a Man on the Cross, dedicated to the National Federation of Music Clubs. This work was performed by some 550 musicians, including the Converse College Chorus, the Spartanburg Junior College Choir, the Music Clubs' chorus, the combined church choirs of Spartanburg, and the high school mixed chorus, with accompaniment by the Spartanburg Symphony. A Southern network of radio stations carried this one and one-half hour program.

An added point of interest regarding There Is a Man on the Cross was that the author of the words, Elizabeth Cheney, could not be traced for the occasion. The National Federation is instituting a nationwide search for her so that she may share in the royalties from publication.

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Wins Two Vocal Contests

CINCINNATI, O.—Derryl Homberg, pupil of Robert Powell, member of the artist-faculty of the Cincinnati Conservatory of Music, on April 14 won first place in the voice contest of the Great Lakes District division of the National Federation of Music Clubs.

DERRYL HOMBERG

Earlier in the month, Mr. Homberg took top vocal honors in the statewide Student Musicians Contest of the Ohio Federation of Music Clubs, the fourth time in nine years that a voice pupil of Mr. Powell has received this honor. In 1942 the state contest was won by Ruth Foertmeyer Wittwer, now a member of the Symphonic Operatic Group; in 1947, by Julian Patrick, who later held a scholarship with Boris Goldovsky at the New England Conservatory; Franklyn Ballard, now the star of a daily show on WKRC-TV, won in 1949.

Liebling-Rice School for Orange

ORANGE, N. J.—Estelle Liebling, vocal coach and authority on opera, has made general announcement of the establishment here on Feb. 1 of the Estelle Liebling-Curtis Rice School of Singing. For the time being, the studios are located in the Orange Woman's Club. Miss Liebling, formerly with the Metropolitan Opera, has been teacher and coach of such singers as Maria Jeritza, Galli-Curci, Frieda Hempel, Gertrude Lawrence and Jessica Dragonette.

Associated with Miss Liebling in this new understanding is Curtis Rice, who for many years was a pupil of Miss Liebling and who has taught at Coker College in South Carolina and in New York in conjunction with the Liebling studios. The school's curriculum will include singing, piano, languages and acting. Kay Holley, glee club director of Radio City Music Hall, will conduct a class in popular song singing; Robert Jarvis, stage director of the Miami, Lambertville and Hyannis Music Circus, a class in operetta acting.

Jennings Butterfield is business manager of the Liebling-Rice School. He is also business manager of the New Jersey Symphony, and director of instrumental music in the West Orange high schools.

N. Y. College of Music Opera

Weber's Der Freischuetz was given its first performance in a new English version of Ruth and Thomas Martin on April 12 at Times Hall by the opera class of Leopold Sachse at the New York College of Music. Siegfried Landau was musical director. The evening was rewarding for spirited singing and acting, excellent esprit de corps, and a production that moved swiftly and with cognizance of musical values. The English words, work of an able team, were dramatically effective. The cast comprised Leah Crohn, Petra Garrisi, Janet Marshall, Anna Woodward, Robert Anderson, Frank Gilston, Nino Luciano, Frank Neil, Warren Rund, Sarkis Sakarian, Donald White. The performance was repeated on April 15 at the New York College of Music. D. T.

Lawrence College Revives Festival

APPLETON, WIS.—After a lapse of 20 years, Lawrence College will revive its spring music festival in three concerts to be held the second week in May. On May 6 a 150-voice student chorus will sing Verdi's Requiem under Dr. Carl J. Waterman, assisted by Maude Nosier, soprano; Allan F. Keller, tenor; and two Lawrence faculty members, Muriel Engelland Hoile, contralto, and William Harder, baritone. The organist will be Russell Wichmann, a Lawrence alumnus and faculty member at the Pennsylvania College for Women, who also will give a concert on May 8. The last concert will be given on May 13 by the Lawrence College Symphony, Kenneth Byler conducting, with Fritz Siegal as soloist in the Brahms Violin Concerto.

Leschetizky Association Events

The Leschetizky Association of America is having an active season. First on the list of events was a reception for Clifford Curzon, British pianist, in January following his performance of the Brahms Concerto with the New York Philharmonic-Symphony Orchestra. Three recitals are also scheduled by artist pupils of Edwina Behre, Edwin Hughes, Paul Wittgenstein, Ethel Newcomb, Heinrich Gebhard, Mieczyslaw Horszowski, Grace Potter Carroll, Avis Bliven Charbonnel, Frank Henderson Jones and Mary Boxall Boyde. The season will close with the annual broadcast on the birthday of Leschetizky in June.

SCHOOL NOTES

Rudolf Firkusny will act as one of the judges in the International Marguerite Long-Jacques Thibaud Contest for violinists and pianists, to be held in Paris at the end of June.

For the first time in the history of the Rochester Philharmonic Orchestra, Erich Leinsdorf, conductor, presented a violin student of the Eastman School of Music as soloist in five concerts during the spring tour through Pennsylvania, West Virginia and Ohio. The soloist was Raymond Gniewek, 19-year-old student of Andre de Ribaupierre at the school. Gerald Warburg of New York loaned the young artist a Stradivarius violin.

The Minneapolis College of Music Choir, under Peter Tkach, presented Haydn's The Creation on April 24 in the college auditorium, accompanied by the college orchestra.

The Interstate Musical Council, Hyman Krongard, chairman, met on April 19 in Steinway Hall. There was an informal discussion of the accrediting of music teachers. Reports were made by Lillian Rosenthal, Josephine Fry, Eleanor Bacon-Peck, Howard-Kasschau, Elizabeth Perry, Sidney Morrow, Helen MacGregor, Blanche Schwarz-Levy, representing various organizations in New York and the vicinity.

Marian Farina, soprano from the Dornay-Culp Studios, won first prize on the Stars of Tomorrow program over WHOM on April 1. She was heard over the same station in recital on April 8. Lucille Manners is on a concert tour of the South.

John Greco, piano pupil of the Cornell Academy of Musical and Dramatic Art, played over WMCA on April 8 under the auspices of the Mental Hospital Guild.

Mary Ann Muscarella, pianist, student at Adelphi College, offered a program at Carnegie Recital Hall on March 16.

PHOTO CREDITS: Front cover (Adele Donahue); p. 5 (© J. Salmon, Ltd.); p. 8 (K. L. T., Cincinnati); p. 9 (Dr. Vodnyansky); p. 11 (Egan, Boston); p. 15 (Standard Flashlight Co.); p. 17 (Harry Robin); p. 19 (James Abresch); p. 21 (Maurice); p. 31 LaSalle Spier (Harris & Ewing)—Rosamonde Lewin (Abresch); back cover (Robert Buchbinder).

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